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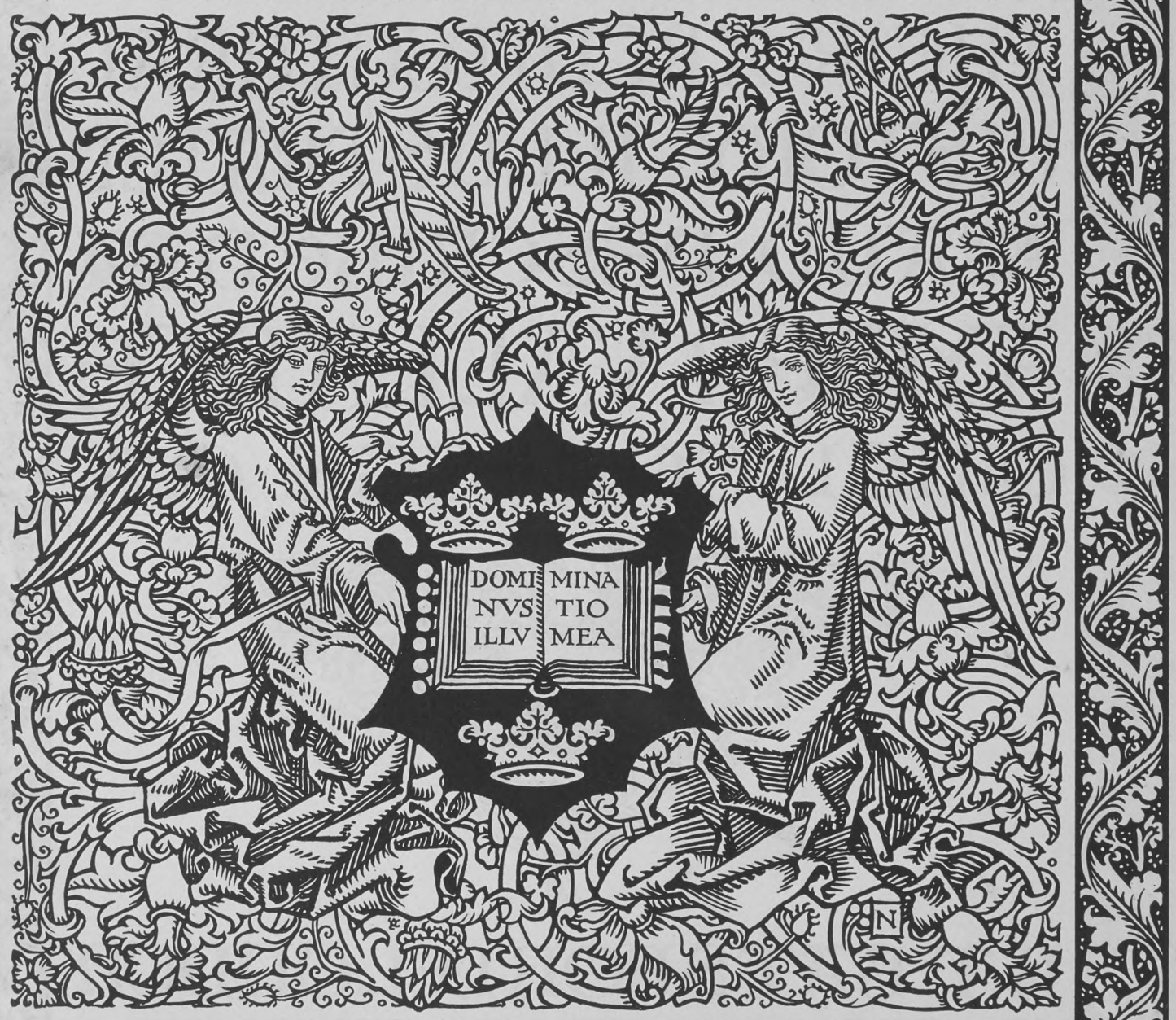
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PREFACE

ALTHOUGH numbers of books concerning Oxford have been produced, no work later than Skelton's, published in 1823, treats of all the colleges seriatim from the exclusive point of view of their architectural history. Nor has any writer traced the growth and development of their plan and fabrics in general after the synthetic method which Professor Willis and his editor J. W. Clark applied to Cambridge. The last-named writer indeed gave, but only incidentally, a short sketch of Oxford college plans and buildings, an important subject of which in my introductory essay I claim to present an ampler and more critical analysis than has ever yet been attempted.

The University was at no time formally founded; it was evolved, appearing first as an acknowledged fact towards the middle of the twelfth century. So also the College system grew up gradually out of obscure and unambitious beginnings. None of the earlier foundations started fully formulated and equipped, but rather they originated in precursor Halls which can be traced back to a vague and distant past. It was only later that, arrived at some standing and importance, like an unpedigreed man waking to the need of lineage to sustain and embellish the dignity of his position, they resorted to such fictions as that of a foundation by King Alfred. I may draw attention in passing, to the indebtedness of Oxford to that prodigal generosity of which only a celibate body, having no families to provide for, could have been capable. Of the whole number of Colleges founded and endowed previously to the Reformation all but three, viz., Balliol, Gloucester, and St Mary's, or four, reckoning the lay half-share of Brasenose, were due to Bishops and others in holy orders. And, what is remarkable also, in view of the alleged antagonism between the laity and the religious orders, two of the lay-founded Colleges were designed exclusively for the occupation of monks. On the other hand, as though the flow of clerical liberality had been choked by the domestic cares of married divines, it is significant that of the seven Colleges founded after the introduction of Protestantism—three of them, Trinity, St John's, and Wadham, due to adherents of the old religion—one only, viz., Jesus College, owes its existence to a clergyman. In view of the above facts, proving the tremendous services which the mediæval Church rendered to the cause of education, surely justice calls for some modification of the popular estimate of the so-called "Dark Ages"!

But my book is not a book of worthies. It differs from works by previous writers inasmuch as its purpose is not to set forth the educational intentions and provisions of founders or benefactors, nor to enumerate the endowments, scholarships, and advowsons, with which they have enriched their Colleges. I deal with the latter, in a word, not as institutions but as fabrics, from the architectural standpoint,—fabrics which have passed through divers vicissitudes of deformation, or otherwise, to their present state. No matter how illustrious a name individual Oxford men may have earned in other regards, those persons, and those only, who had some direct influence on the shaping, preservation, or destruction of the buildings will be referred to in these pages. Thus, however much ink may have been spent by rival claimants emulous of proving Wyclif a member of their respective Colleges, from the point of view of the present work, the subject is one of supreme unimportance, since, at whatever College the reformer in question may have studied, he certainly failed to leave behind for good or evil any mark upon the fabric of the place. No more did Dr Johnson add nor take away one stone of Pembroke; nor John Henry Newman of Trinity and Oriel. Neither William Morris nor Edward Burne-Jones affected the architecture of Exeter College; where, indeed, if the smallest heed had been paid to what they laboured to teach and to practise, Scott's preposterous modern chapel could never have been intruded. And, as I am not concerned with individuals, neither am I concerned with communities, except in so far as they may have affected the development of the fabrics. The word *collegium* of course implies corporate existence, which itself entails housing and other accommodation, determined by the requirements of the occupants. The mediæval College became in a sense analogous to the mediæval parish, or guild within the parish; and so, as the sense of corporate fellowship deepened, and the ties which bound the members of the community together grew stronger, what more reasonable than that they should seek to express their common life in common worship? Hence the College oratory of earlier times gave place to the College chapel for the daily round of mass and divine office. The

ties thus formed were scarcely loosened even by death, and, as a pledge of the continual union between their living members and departed, some Colleges, like Merton, were privileged to have their own graveyards, to which, as at New College, All Souls', and even the Jacobean foundation of Wadham, cloisters were attached. The bells, which summoned the living to service and knelled the soul's passage into eternity, must needs occasion the building of a belfry. So, piece by piece, additions to the structure of a mediæval College came to be made, never from caprice nor ostentation, but simply because they were required to satisfy a real, practical need. The earlier architectural history of the Colleges is the record of the way in which each demand as it arose was supplied, and each constituent part fitted into place with the rest, according to the site available; while the later architectural history is the record of adaptations and rebuildings to keep pace with expanding college life or the artificial demands of wayward fashions.

It may well be questioned whether, and if so, how far, it is worth while to pursue these capricious manifestations, when, obviously become corrupted and estranged, they had ceased to reflect the time-honoured traditions of Oxford college architecture. For my own part, I would gladly have ignored the Palladian buildings of Trinity and Queen's Colleges, but, inasmuch as they furnish, even in debasement, some faint and lingering traces of the influence of the spot, they have been adequately depicted in these pages. Quite new buildings, however, like those at Balliol, Exeter, and Oriel, and, still more, Colleges which, like Keble and Mansfield, are not only new structures but reared on entirely new sites, as having no sort of historic continuity, are outside the scope of my book.

Though the volume is entitled *The Old Colleges of Oxford*, I have begun with the account of two edifices which are not College but University buildings, viz., (1) St Mary's Church, and (2) the Bodleian Library with the old Schools. The latter group cannot, from the architectural standpoint, be regarded apart from contemporary College buildings, upon some of which the selfsame masons were engaged, and upon all of which the same influences and the same tendencies were brought to bear. As to the first building described, "during the Middle Ages," to quote an apposite passage from Mr T. G. Jackson, "besides being the official Church of the University, St Mary's was also its Senate House, its Divinity School, its Library, its Court House, and its Treasury."

Until the west was rent by schism, the academical year always used to begin with the celebration of a Mass of the Holy Ghost in St Mary's Church, and to close with a Mass of the Holy Trinity, by way of thanksgiving; for, as the ancient statute declared, "all things are done well if their beginning be fitting and pleasing to God; and where Christ is not the Foundation, there cannot be a superstructure of any good work." The historical association between the Church and the University being thus intimate, I felt it impossible to treat of the several Colleges and yet to exclude the one building which gathers and unites in itself, or did unite, the principal phases and incidents of the life of the University, whereof the Colleges constitute an integral part. Recognising then that, as of the University at large, so of each mediæval College in particular, religion all-pervading was the mainspring of existence, the heart which supplied its veins and set its pulses abeat, I have endeavoured, in following step by step the history of the different College buildings, to give due prominence to a connected account of the chapel; the other component parts such as the dining hall, the library, the quadrangle and the common-gate, being dealt with consecutively each in turn.

It has been my aim to avoid producing a mere dry-as-dust, archæological tome; but I have nevertheless gathered together as many drawings as I could obtain depicting the old buildings before demolition had swept them away, or "restoration" damaged beyond recovery. Other buildings again, like the Founder's Tower in Magdalen Quadrangle, for instance, though still intact, are so smothered with creepers that their beautiful detail is lost, and without recourse to old drawings it is impossible to realise what lies hidden beneath the luxuriant and baneful thicket. If Oxford were to perish bodily by sudden earthquake, fire, flood, or some other overwhelming catastrophe, the whole world would stand aghast at the magnitude of the loss. But because the process of destruction is a gradual one instead, the general public is unaware of it, whilst authorities in Oxford have long been complacently engaged in bringing about piecemeal the very event which *en bloc* they would be the first to suffer from and to deprecate; or, as the President of Corpus Christi epigrammatically expresses it, "with the best intentions, the worst possible results." "The record of buildings at Oxford," writes the architect Mr T. G. Jackson, than whom no one is better qualified to speak on the subject, though naturally he is not referring to his own work—"the record of buildings at Oxford since the end of the sixteenth century is one of continuous disaster." That, however, would be a sufficiently staggering document, were a complete list to be drawn up of the ancient buildings of which Oxford has been reaved only since the beginning of the nineteenth century!

The shortsightedness and unwisdom of architectural innovation, until some consensus of taste shall have been arrived at, cannot be too emphatically condemned. A cogent reason against meddling or "improving" is

the utter lack of finality about it all. What commended itself to a previous generation, the next as inevitably disapproves, and can scarce be content without undoing and "restoring" afresh. Two cases only are enough to illustrate my argument. In the latest work on Merton College Mr B. W. Henderson writes: "Of Butterfield's monstrous buildings (1861-4) the less said the better. To these the Merton Grove was sacrificed; and that architect suggested also the destruction of Mob Quad, Library and all, to give his fancy ampler scope. These barely escaped. . . . The story may well seem an architectural nightmare. Unhappily the old 'new buildings' remain of indestructible solidity." At the present day probably most people will endorse Mr Henderson's condemnation of Butterfield's work, but the writer's partiality for the newest "new buildings" is open to challenge, seeing how short a time sufficed for the older "new buildings" to come under the ban. The sad part of the affair is that it has involved the sacrifice of two irreplaceable old buildings, viz., Sever's mediæval chapel and the St Alban Hall dovecote tower.

The other instance in point is that of Butterfield's new chapel at Balliol College, a chapel which, however admired in its day, is now adjudged to be such an intolerable eyesore that only last year it was seriously (and as I think quite rightly) proposed to remove it; and yet it is barely sixty years since this modern chapel was erected at enormous expense!

In the following pages no more than three among modern architectural compositions in Oxford are alluded to in terms approaching commendation, viz., Mr Champneys' Mansfield College (page ii), Mr T. G. Jackson's High Street front of Brasenose (page 63), and Mr Garner's Tower at Christ Church (page xvii). Of these none but the third named displaced any older monument, nor in this last case was anything further involved than the decent finishing of an unsightly, bare, and incomplete work. Mansfield College was erected on absolutely new ground, and the Brasenose site had previously been occupied only by houses and shops of no æsthetic nor historical value whatever. In all three cases the architects endeavoured to follow the time-honoured traditions of Oxford College architecture, with satisfactory results. Another set of new buildings exists to which is usually accorded the first place among modern works in Oxford, viz., Messrs Bodley and Garner's St Swithun's buildings at Magdalen. But to my mind it is impossible not to contrast them disadvantageously with the very much more picturesque Magdalen Hall whose site they occupy. Nor was the substitution effected without demolishing Pugin's Gateway, a demolition greatly to be deplored, for, although the gate was not actually old, it was, on the whole, a more convincing reproduction of old work than any that had appeared in Oxford since the erection of Wolsey's Cardinal College.

In the matter of terminology, I am of course aware that Rickman's classification and naming of the Gothic styles is now discarded by many, if not by the majority of, experts. Its retention, then, may possibly be objected to as behind the times. And yet in his most recent work *Architecture*, a volume of the Home University Library, Professor Lethaby remarks: "The terms Early English, Decorated, and Perpendicular are by themselves . . . not very satisfactory, but as general descriptions of the most typical forms of architecture prevailing during the three great centuries of the Mediæval Period they are irresistible." With the support, therefore, of so eminent an authority, I do not scruple to continue using Rickman's nomenclature; more especially as none more exact and comprehensive has hitherto been offered in its stead. Indeed the new and approved system of classification by centuries, seeming as it does to imply that the several styles were conterminous with the centuries, is, I submit, less applicable to Oxford, with its dogged conservatism of ancient architectural forms, than to any other place in the kingdom. Thus the window tracery of New College chapel is "fourteenth century" and that of the east window of Jesus chapel is "seventeenth century." Nevertheless to label them by such differentiating names, if literally true in one sense, is quite misleading in another. For in both instances the style, in spite of the lapse of more than two centuries, is virtually identical and such that no known word in the language so adequately nor so intelligently conveys as does the old-fashioned "Perpendicular." Therefore, however despised the term, I offer no apology for employing it in these pages.

Again as to the use of the words "bay" and "oriel." All are agreed to apply the latter term (and I prefer, for the sake of clearness, to confine it) to windows which overhang. Some authorities apply it indiscriminately to overhanging windows and to those of which the projection is from the ground upward; whilst other authorities, again, are equally positive in refusing to call the latter kind of window anything else but a bay. As neither term, however, seems to me distinctive enough to avoid confusion, I have compromised by joining the two together with a hyphen, and calling a window that projects all the way from the ground an "oriel-bay." I know that the adoption of this compound word will not please all critics, but at any rate it leaves my meaning free from ambiguity.

In a few cases of the Loggan views paired together on one plate, an illustration has unavoidably been

parted from its proper context. With these exceptions and that of the pictures in the Introduction, the illustrations will always be found within the several sections to which they belong.

For the sake of completeness three Appendices have been included. In the compilation of the first, on the Memorial Brasses of Oxford, I have had the advantage of consulting the valuable and methodical manuscript notes of Mr Mill Stephenson, F.S.A., and of the fine collection of rubbings in the possession of the Society of Antiquaries, by the courtesy of whose President and Council the reproductions illustrating this section of my work have been made.

In respect of the second Appendix, I have to thank Mr George Kruger for many useful suggestions besides his admirable heraldic drawings. The latter are executed, not after the modern system of lines, dots, and hatchings, but in the ancient manner in outline with plain black and white, so that anybody who cares to do so may, with the guidance of the verbal blazonry accompanying, colour the shields with their correct tinctures by hand.

In accordance with the plan of this work, the iconographic and bibliographical Appendix designedly excludes portraiture and all literary matter of a personal and biographic nature, all records of litigation, finance, discipline, and statutes, except in so far as affects the fabrics of Oxford buildings. And although this section cannot pretend to be exhaustive, it contains, nevertheless, so large a number of items, not hitherto catalogued, as will ensure its being of service to future labourers in the same field.

It remains to acknowledge my indebtedness to the University and College authorities and others, without whose help indeed my task would have been impracticable. Invidious as it may seem to particularise when Heads of houses and other College officers have, without exception, been most courteous and obliging, I cannot refrain from recording the peculiar kindness I received from the Rev. Dr James Bellamy, late President of St John's College (one of whose latest official acts was to grant me permission to illustrate the beautiful bronze statues by Le Sueur from photographs which are the exclusive property of the College); from the Dean of Christ Church; the Wardens of All Souls' and of New College; the President and the Librarian of Magdalen College; the Rector of Exeter; the President of Trinity; Professor Esson of Merton, and the Provost of my own College of Oriel. The last named, I may mention, it was, who impressed upon me that Charles I.'s consort was always styled by her contemporaries, and should, in correctness, still be styled, as I accordingly do in these pages, Queen Mary, not Henrietta Maria.

With regard to individual illustrations, I hereby make respectful acknowledgment to His Majesty the King for allowing the reproduction of Hoefnagel's original drawing in the Royal Collection at Windsor; to the Authorities of the Department of Manuscripts and of Prints and Drawings at the British Museum for permission to reproduce two magnificent drawings by Turner and a number of unpublished drawings by Buckler; to the Curators and Librarian of Bodley's Library for facilities to reproduce the complete set of Bereblock drawings, one by Anthony Wood (page 11) and others by J. Green and J. C. Nattes; and to the Delegates of the University Press for permission to reproduce a number of Almanack drawings at the University Galleries. Additional thanks are due to the Delegates and to Mr T. G. Jackson, R.A., for leave to borrow from the latter's monograph on St Mary's Church the two statues on page 1 of my book. The same author and Delegates further sanctioned the reproduction of the plan of Wadham College in 1893, a privilege of which in the event I did not literally avail myself, for the plan on page 85 was redrawn with the aid of Williams's, to recover its earliest and simplest form.

I have to thank the Committee of the United University Club for kindly allowing me to inspect and take notes of the engravings and original drawings and paintings of Oxford in the possession of the Club; and the Oxford Pageant Committee for the loan of the block of Chandler's view of New College on page 33; Mr Lawrence Weaver, F.S.A., for leave to reproduce his copyright drawings by Mr F. W. Troup, on page 81; Mr Roland W. Paul, F.S.A., for redrawing for me the dormer on page 20, and Mr E. H. New for adapting his view of New College expressly for this work; Mr H. Hurst for leave to reproduce his drawings of details on pages 27 and 28; and W. Monk for like permission in respect of his etching on page v.; Mr J. S. Richardson for the use of his spirited drawings from misericords on page 35; Mr F. E. Howard for making by my direction the drawings on page xii., and from pages xxvii. to xxxiii. inclusive, contributions which form an important feature in the book; and Mr J. C. Bell for placing at my disposal his splendid albums of drawings of painted glass, selections from which appear on pages 37, 45, and 47. Few, perhaps, of those who know Oxford well, realise what a wealth of beautiful craftsmanship is stored within its walls. The array of metal-work, plaster work, painted glass, and other industrial arts illustrated throughout the volume, and more especially in the Introduction, will help to enforce this aspect of Oxford College fabrics in a way that no previous writer on Oxford has ever attempted to do.

PREFACE

I acknowledge with gratitude how largely I feel the attractiveness of my book to depend on the many admirable photographs taken for the purpose by the expert architectural photographer, Mr A. E. Walsham, in numbers of instances from points of view expressly selected. The following are the illustrations from Mr Walsham's photographs: all the photographic plates except the interior of Merton Library and of Corpus Christi dining-hall, as well as the text illustrations on pages xxiii, 2, 5 (bottom), 8, 10, 12, 13, 15 (top), 20 (bottom), 23, 34, 38, 43, 48, 55, 56 and 57 (bottom), 62 (top), 65, 71, 75 (bottom), 76, 78, 79, 84, 85, 86, 88, 89, 93, 97 (top) and 99. Mr James Soame has also supplied a number of special details, most of them photographed to my order, as follow: on pages xxiv (all except the first subject), xxv, xxvi, 21 (top), 22, 29 and 57 (top); also the view of Corpus Christi dining-hall on Plate XXXIII. The view of the interior of Merton Library is reproduced by permission from Mr J. A. Gotch's *Architecture of the Renaissance in England.* Miss E. K. Prideaux kindly photographed the statue on page 77; and I am indebted to Mr W. D. Caröe, F.S.A., for lending for reproduction a photograph of the console at Christ Church on page 70; to Mr Reginald Hanbury for the use of his photograph of glass on page xiv; to Mr H. W. Taunt for the use of his view on page vi, and to Mr W. H. Wheeler for his photograph of the Jonah window on page xv.

Of two or three other views here reproduced from amongst a large collection of photographs collected by me before I went down in 1885, I am unable at this distance of time, to trace the source. Should I thus, unwittingly, have omitted any acknowledgment which might be due, I beg in advance to tender sincere apologies. I wish to express my deepest gratitude to two gentlemen, Mr Percy Manning, F.S.A., and the Rev. B. W. Bradford—to the former for generously lending me for reproduction a number of rare prints and engravings in his own fine collection of Oxford subjects; to the latter, who having succeeded, as Rector of Broughton near Banbury, to his late uncle's magnificent and voluminous collection of prints and drawings of Oxford and Oxfordshire, hospitably entertained me at the Rectory on two occasions, and allowed me to select as many views as I pleased for illustration—a privilege for which I find it difficult to express adequate thanks. The illustrations on pages xxi, bottom of page 58, top of page 59, bottom of pages 72 and 80, and on pages 91 and 96 are unpublished drawings from the Broughton Rectory collection. It is, in my opinion, the large amount of hitherto unpublished material it contains, and hitherto unexplored ground it covers, which ought to render my work indispensable to every lover of Oxford, howsoever numerous the works, dealing with the selfsame theme, he may already possess. Even in the case of drawings previously published I claim that, by modern processes of direct reproduction from as many of the originals as were available, my book offers a more faithful presentment than has been afforded hitherto, and that it reveals fresh beauties apt to be missed so long as those originals were only interpreted at second-hand through the medium of engravings. I am much indebted to the Rev. Dr Cox, F.S.A., for his careful revision and recension of the body of the book. Lastly, my particular thanks are due to my publishers—Mr Herbert Batsford, with whom, in fact, the idea of the work originated, and Mr Harry Batsford, with whom I have been closely associated throughout the course of its production—for their unfailing help and interest from beginning to end.

AYMER VALLANCE.

LONDON, *June* 1912.

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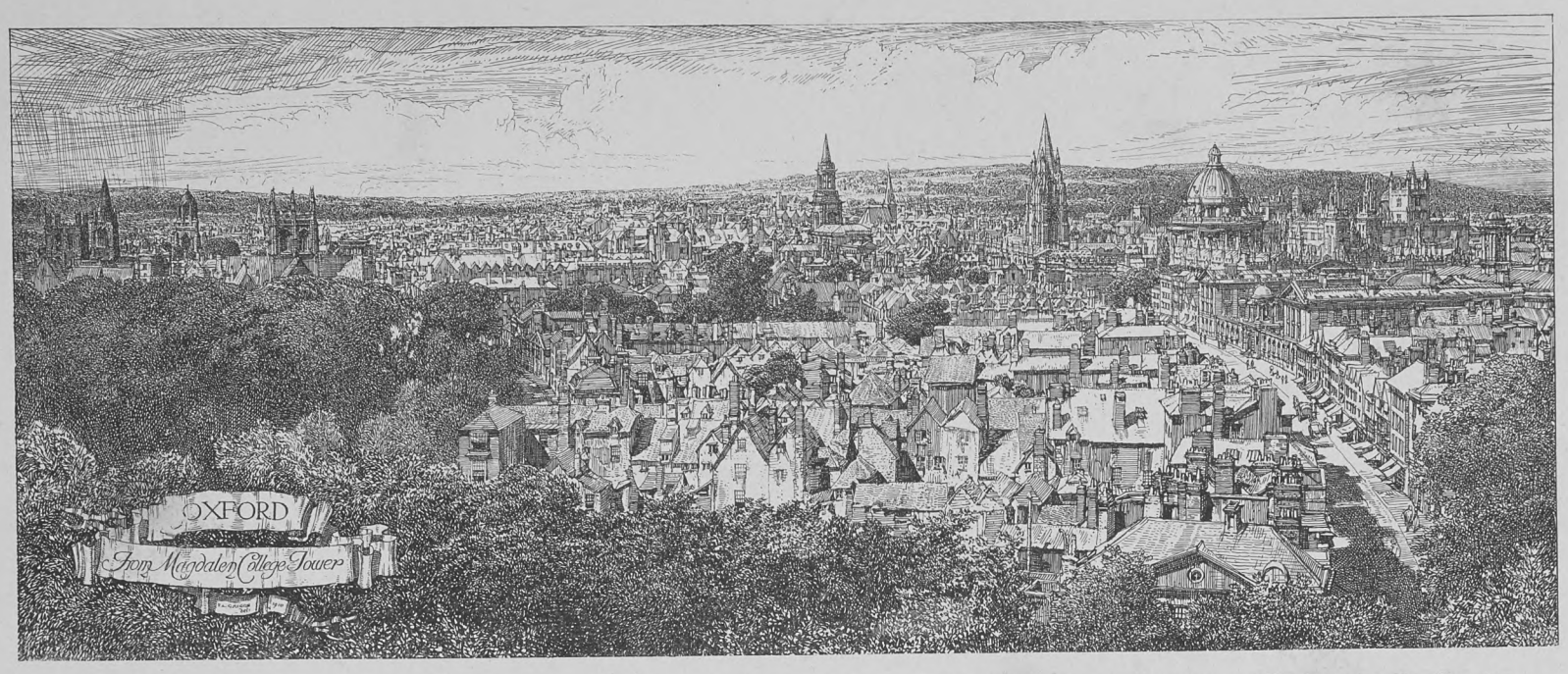
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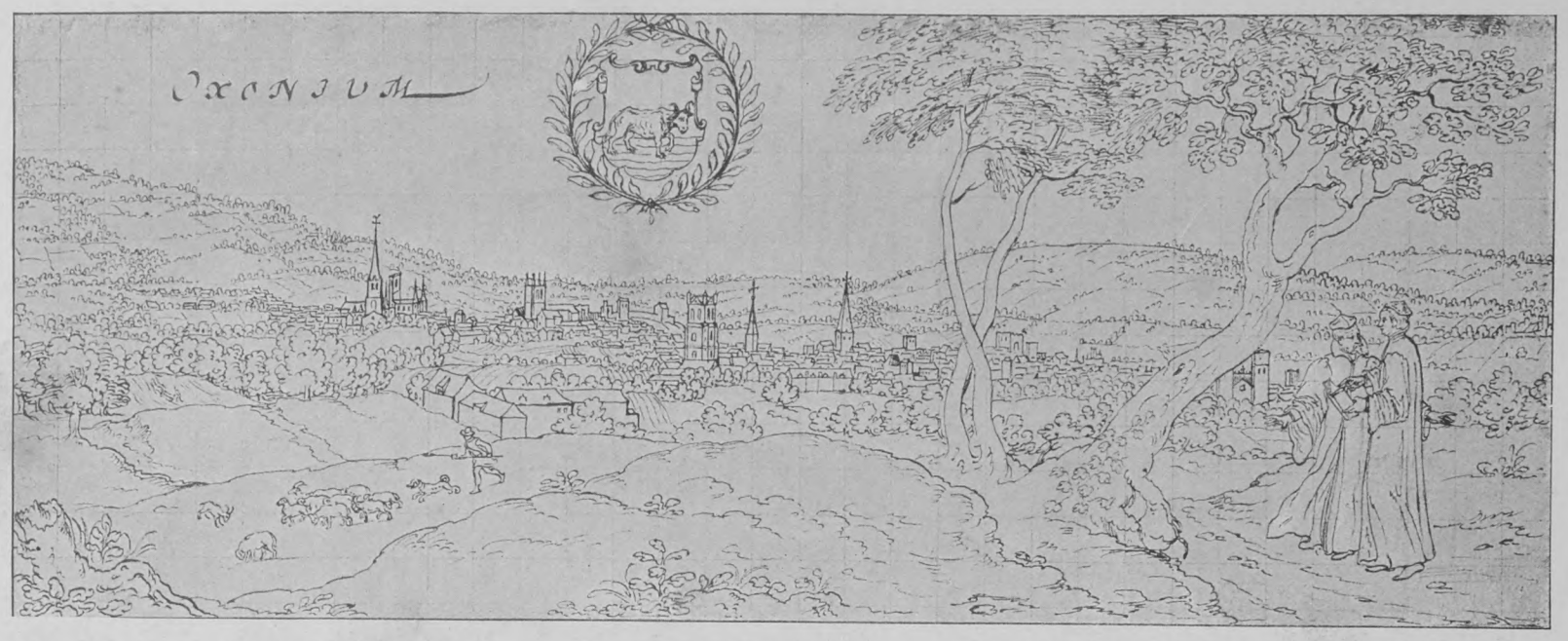
General View from the East, about 1880, before the Erection of the New Schools Drawn by Frederick L. Griggs.

INTRODUCTION

IN these days of town-planning experiments it may not be without interest to consider the relative topographical situations of the University and the city of Oxford. The site of the latter was determined before the Norman Conquest, as being, like Reading and Wallingford, a useful post of vantage on the great Thames highway between the metropolis and the interior. Oxford owed its origin, and its rise also, in the first place to its strategic and commercial importance, not to educational facilities.

Though the existing city walls—less perfect now than they were in the time of Agas, or of Loggan (see the plans on page iii.)—be not older than the reign of Henry III. (1216 to 1272), they nevertheless follow the lines laid down for them by the previously standing walls, which had protected the city long before the University came into being about 1140. "The walled town of Oxford" is described as having "formed a long, narrow oblong," contracted at its rounded western end, where the castle itself made the circuit complete. "It measured about 500 yards north and south by 1,200 yards, or, excluding the castle, 900 yards east and west." Thus the city was of no great dimensions, nor was it laid out to accommodate the University; but the latter, once admitted, like a cuckoo in the nest, has thriven and expanded by a persistent policy of absorption.

There is no preconcerted orderly method in the distribution of the several colleges. Two main arteries intersect the city; firstly, the High Street, running east and west to Carfax; secondly, the other highway branching northward from Carfax through the Cornmarket to St Giles', and southward through St Aldate's toward Folly Bridge. Carfax, virtually constituting the western boundary of the University area, is the municipal centre of the town. The academic focus is further east, viz., the University Church of St Mary on the High Street, and the Schools, close by, to north of the church. St Mary's and the Schools together naturally served as centripetal forces, attracting around them as many of the Colleges as might be to their favourite neighbourhood. The most fortunate in this regard are All Souls' and Brasenose Colleges. No better nor more incontrovertible evidence of the great antiquity of University College could be adduced than the fact of its magnificent position on the High Street. The expansion of University on either hand, as also the eastward expansion of All Souls', exemplifies the already-mentioned tendency on the part of the Colleges to appropriate sites and buildings from the town. The same tendency is yet more strikingly illustrated by Queen's, Brasenose, and Oriel Colleges, which originally had not a foot of frontage on the High Street, but have eventually succeeded, one by one, in extending their bounds to prominent positions upon the principal thoroughfare. Not far west of the spot where the Schools and the north wall of the city nearly approached one another, room was found for Exeter College almost under the wall, with only the narrow Sommer Lane intervening. Beyond, just across the Canditch (now Broad Street) stands Balliol,



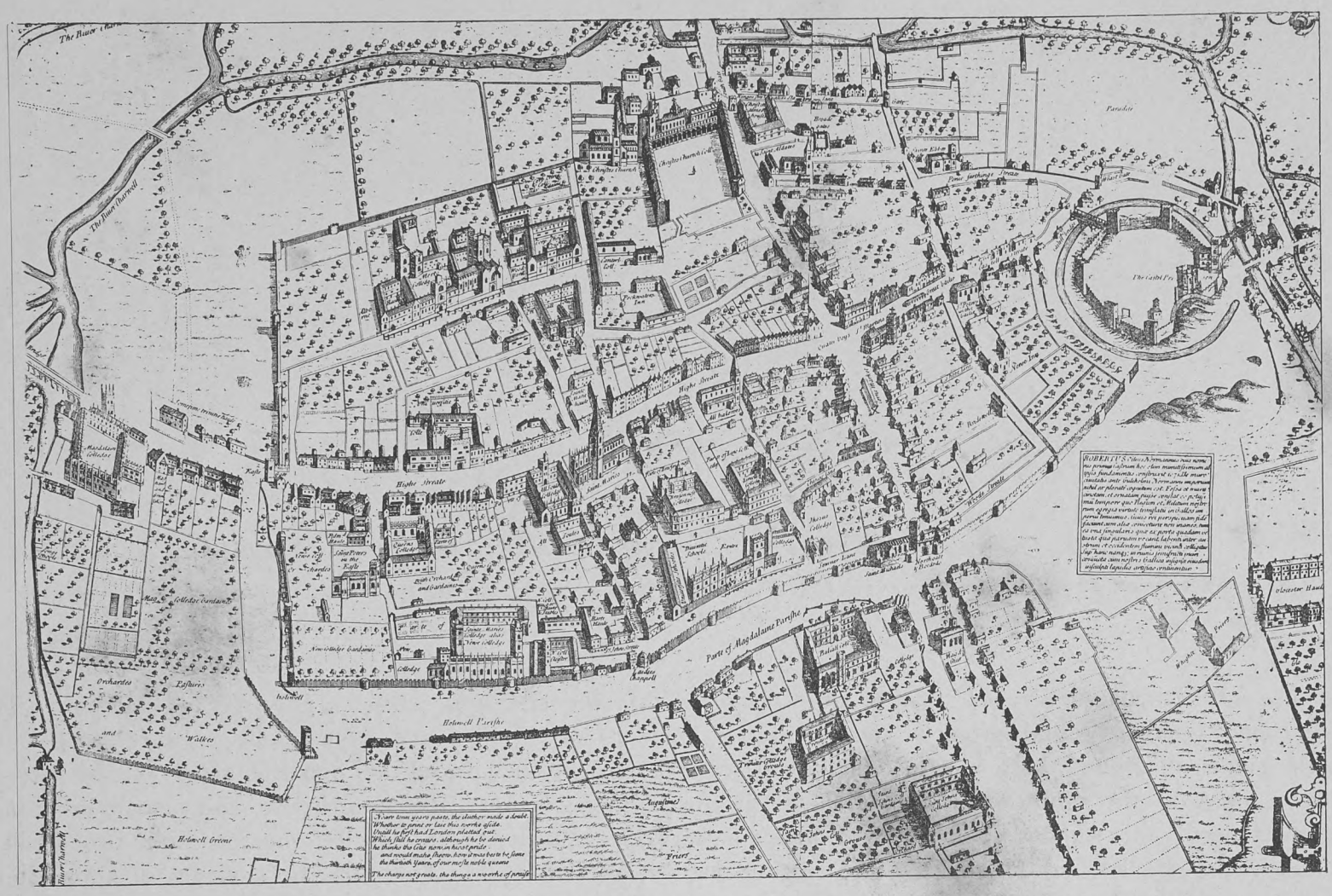
General View, from an Original Drawing by Joris Hoefnagel, before 1575, for the Engraving in Braun and Hohenberg's *Civitates Orbis Terrarum.*

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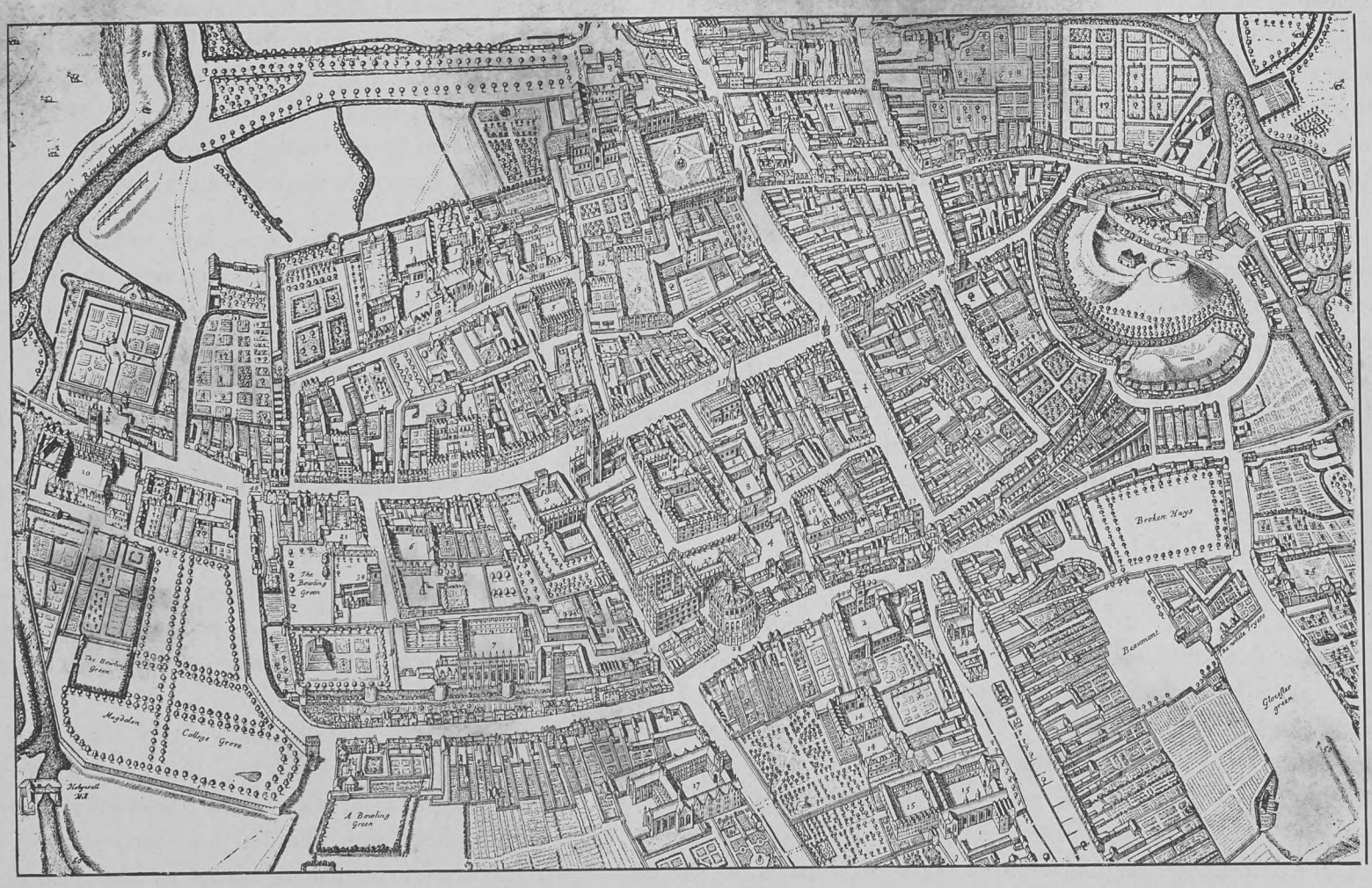
scarcely further from the centre than some Colleges within the city area, such as Queen's and Merton. To give scope to their grand projects, the respective founders of Merton and New Colleges were unable to obtain sufficient ground in a central situation; so they had to be placed at opposite sides of the city—Merton, close to the south wall; New College, at the north-east corner of the enclosure, and actually abutting on to its north wall without so much as a footpath between. Previously to the Reformation, only two secular Colleges, viz., Balliol and Magdalen, were situated without the city walls. The monastic Colleges of Gloucester, Durham, and St Bernard's were established outside, of deliberate purpose, to ensure seclusion for their inmates. Beside these three (refounded respectively as Worcester, Trinity, and St John's), with Balliol and Magdalen, only one College, Wadham—and that also on a former monastic site—was placed beyond the ancient city enclosure, until the nineteenth century, when a fresh departure was inaugurated with the suburban seminary of Keble (1868 to 1876), notable also as the first college in Oxford to be built with brick. This downgrade proceeding might have remained, architecturally, an unmitigated evil had not Mr Basil Champney's handsome stone group of Mansfield College (1888) gone far subsequently to counterbalance the innovation. With the exception of Magdalen, on the Cherwell, no Oxford College stands by the river bank. Consequently, one of the most distinctive and beautiful features of Cambridge is all but lacking from the sister University.

It is difficult, in presence of the accomplished fact of the mature collegiate type to realise how many centuries and how many vicissitudes contributed to evolve it. Nor is it any easier, seeing that there are now twenty old Colleges, as compared with only a single historic Hall existing, to appreciate the fact that Halls were not only antecedent to any College foundation extant, but also that they far exceeded the utmost number of Colleges that are, or ever were. If the College has at last attained to full development, it is only at the cost of the Halls that such development was brought about; the Colleges, though junior, having gradually absorbed and extinguished, one after another, the Halls that were senior. It is enough to trace the course of events only so far back as the early part of the last century to recall how old Magdalen Hall was ousted by Magdalen College, and how, later, New Inn Hall was swallowed up by Balliol, St Alban Hall by Merton, and, lastly, St Mary Hall by Oriel, whilst a College had been made of what was originally Hart Hall. It is no secret at the present day that the independence of St Edmund Hall is threatened by Queen's College. And yet one cannot help but hope that the little house may always be able to withstand the aggression of its more powerful neighbour, since the extinction of the last and sole surviving representative of the ancient Halls must mean the severance of a link in the continuity of the Oxford of to-day with the Oxford of history.

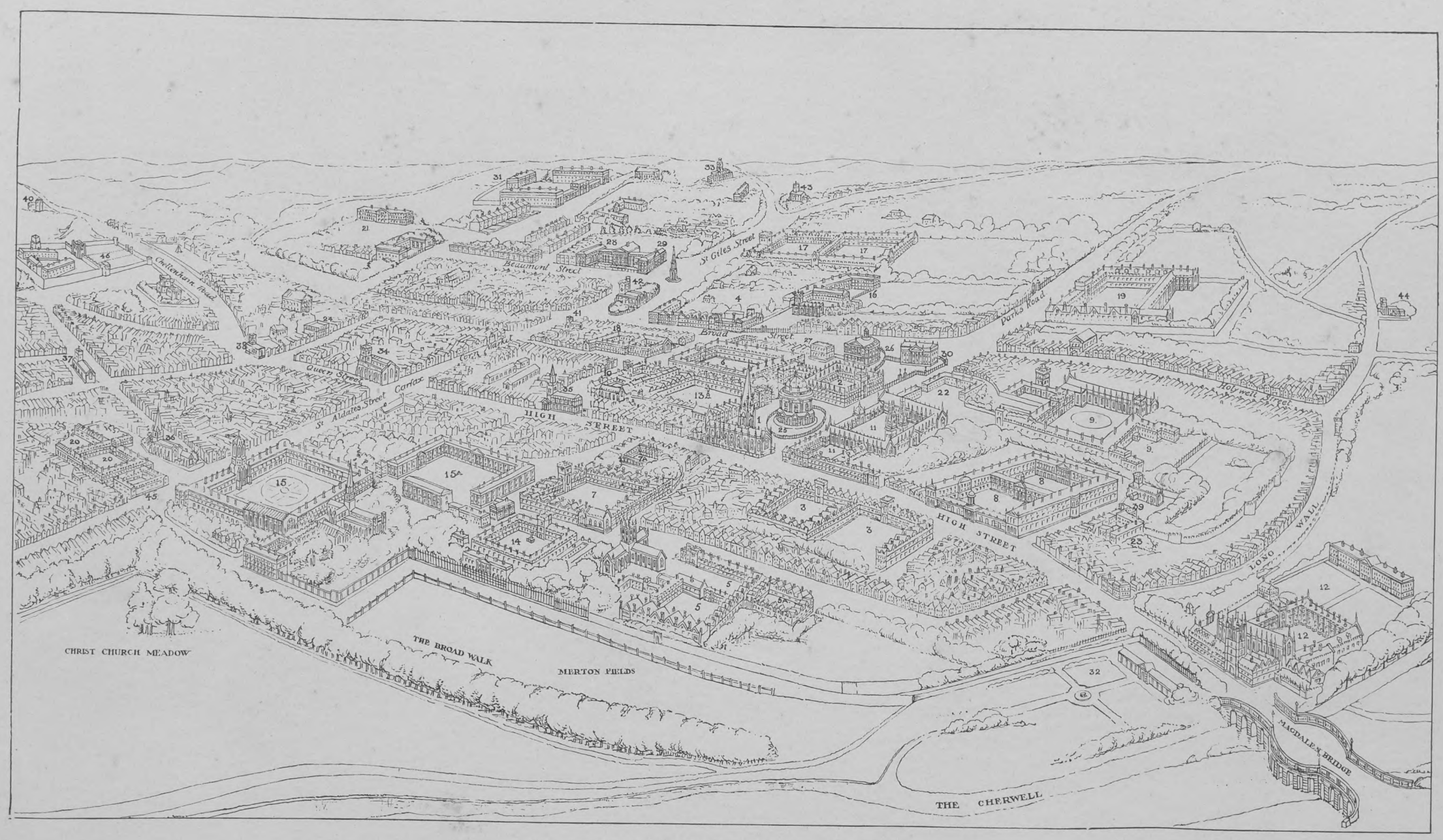
The distinction between a Hall and a College was substantial. The Hall was originally little else than a mere hostel, or boarding-house, for the temporary accommodation of undergraduates during their residence at the University. The head, or Principal, of the Hall for the time being was usually chosen by the tenants from among themselves, to be their representative. On the other hand, the College was founded and incorporated in perpetuity, and was regulated by a body of statutes, which laid down the duties of its members to the minutest detail. It was constituted, as a rule, to enable graduates to engage in advanced studies, or in modern phraseology,



PROSPECT OF THE COLLEGES AND CITY OF OXFORD FROM THE NORTH. DRAWN BY RALPH AGAS IN 1578, ENGRAVED IN 1588, AND RE-ENGRAVED IN 1728.

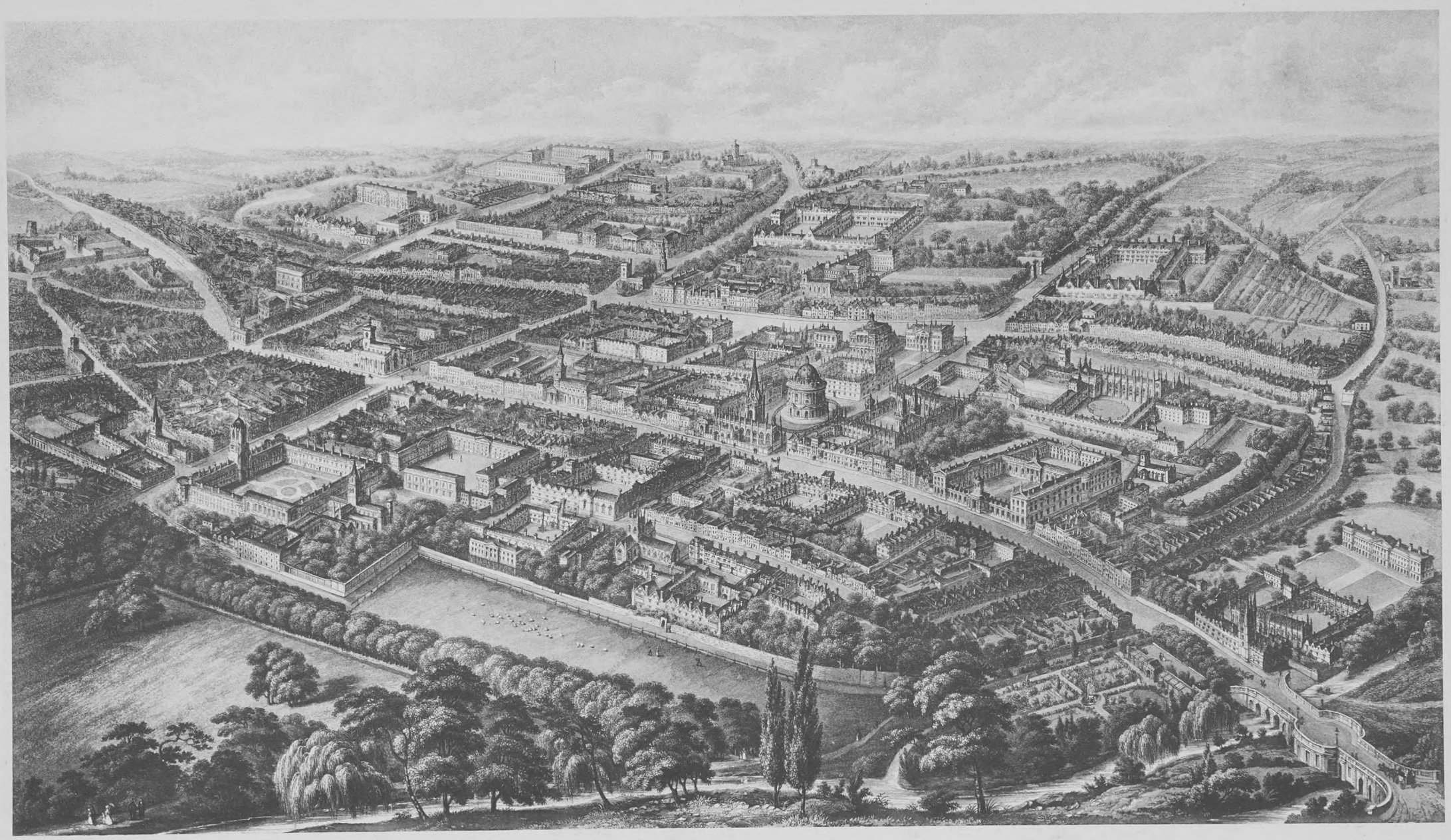


PROSPECT OF THE COLLEGES AND CITY OF OXFORD FROM THE NORTH. DRAWN IN 1673, AND ENGRAVED IN 1674, BY DAVID LOGGAN.



KEY TO BIRD'S-EYE VIEW OF OXFORD ON PLATE I.

1. St Mary's Church
2. The Bodleian Library
3. University College
4. Balliol College
5. Merton College
5A. St Alban Hall
6. Exeter College
7. Oriel College
7A. St Mary Hall
8. Queen's College
9. New College
10. Lincoln College
11. All Souls' College
12. Magdalen College
13. Brasenose College
14. Corpus Christi College
15. Christ Church, with the Cathedral (St Frideswide's)
15A. Peckwater Quadrangle
16. Trinity College
17. St John's College
18. Jesus College
19. Wadham College
20. Pembroke College
21. Worcester College
22. Hertford College
23. St Edmund Hall
24. New Inn Hall
25. The Radcliffe Camera
26. The Sheldonian Theatre
27. The Ashmolean Museum
28. The University Gallery of Arts
29. The Taylorian Museum
30. The Old Clarendon Building
31. The present Clarendon Press
32. The Botanic Garden
33. The Radcliffe Observatory
34. Carfax Church, St Martin's
35. All Saints' Church
36 St Aldate's Church
37. St Ebb's Church
38. St Peter-le-Bailey
39. St Peter's-in-the-East
40. St Thomas's Church
41. St Michael's Church
42. St Mary Magdalene's Church
43. St Giles's Church
44. Holywell Church
45. The Wolsey Almshouses
46. The Castle



OXFORD.

FROM THE SOUTH EAST. FROM AN ENGRAVING BY NATHANIEL WHITTOCK, ABOUT 1845.



View toward the South from the Roof of the Sheldonian Theatre. From an Etching by W. Monk.

for the endowment of research, coupled with the obligation to carry on certain specific religious services for the intention of the founder, benefactors, and their kin while living, and for their souls' health after death.

All Colleges, until Magdalen came into being at the latter end of the fifteenth century, were restricted at the outset to a specific number of members, who were obliged to be on the foundation. The claims, however, of *commensales*, or commoners (that is to say, students not being pensioners nor assisted, but paying the cost of their own keep), had already gained some unofficial recognition in Oxford, when in 1482 Bishop Waynflete, the first College founder to sanction *commensales*, formally, authorised their admission at Magdalen to a number not exceeding twenty. At Merton, commoners were formally allowed first in 1497, *i.e.*, fifteen years later than at Magdalen; and the same class of student arose at Lincoln College soon after the middle of the sixteenth century.

Until the time of Queen Elizabeth, the Colleges continued to be for the most part privileged societies within the University; but they did not constitute the entire University, which comprehended a great number of unattached students within its ranks. Under pressure, however, from the Chancellor, Dudley, Earl of Leicester, "a statute was passed in 1581 requiring all matriculated students to reside in a College or Hall." Most of the Halls having by that time become obsolete, the effect of the new decree was to impose a severe burden and strain upon the Colleges, finding themselves suddenly called upon to provide for an influx of members far exceeding the utmost of their capacity. So long as Colleges had remained close corporations there had been practically little or no occasion for increasing, in any instance, the accommodation originally provided by the founder, who, of course, would always arrange the buildings to suit the number, whether large or small, of the community he destined to occupy them. But the unexpected development of a class of commoners could not but upset the calculations of the most provident of founders. There is no reason to suppose that spacious common dormitories—not even in monastic Colleges, like Gloucester (now Worcester)—ever obtained in the University. On the contrary, the available evidence of the structure of the oldest residential quarters extant, in Mob Quadrangle at Merton, tends to show that, at any rate, from the fourteenth century, College rooms, not greatly different in dimensions from those of the present day, had become customary. The point is a highly important

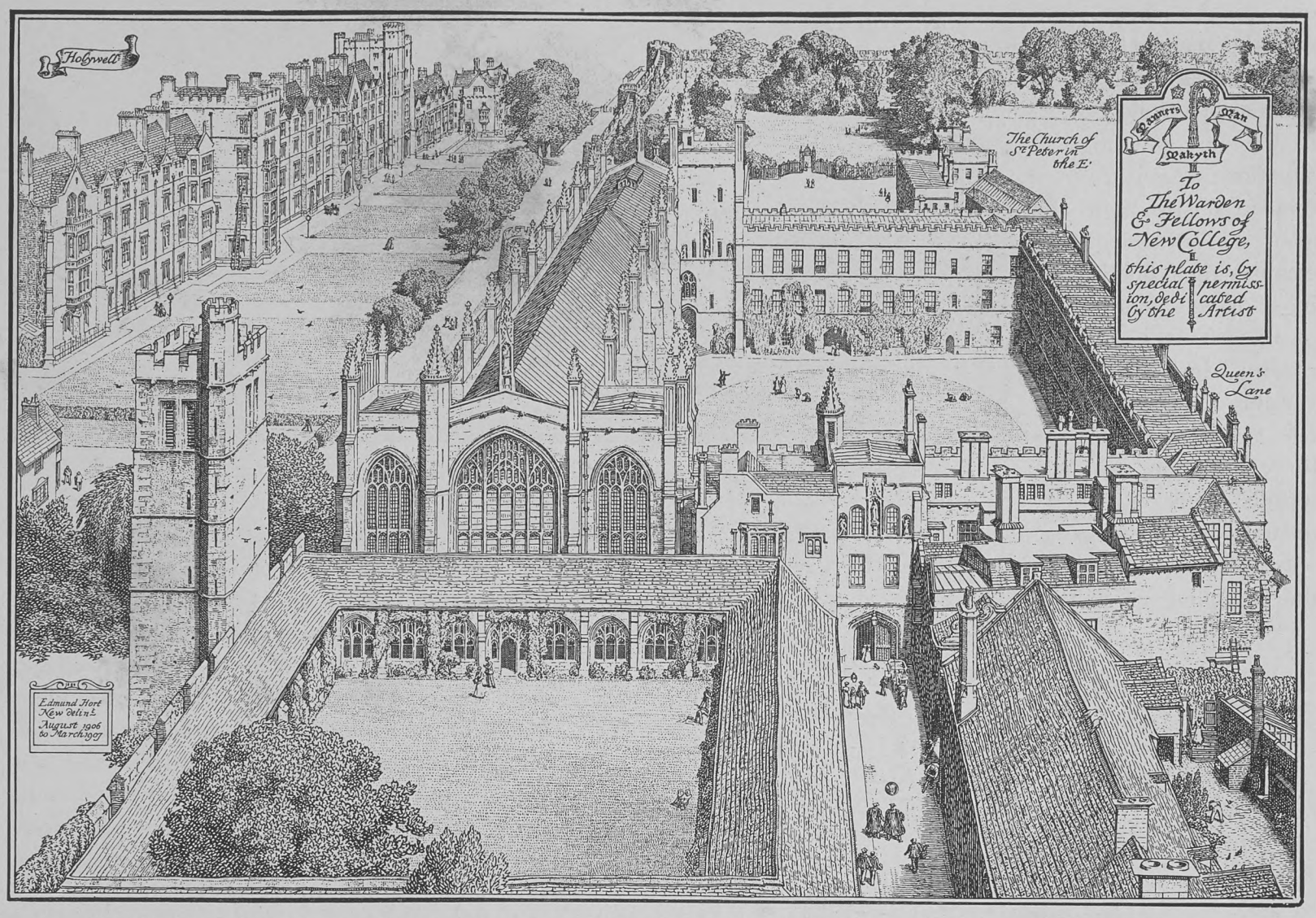


General View of Oxford from the South-West.

one; for the scheme and the manner of using the residential portions of a College is the key of the situation; it explains their expansion, and also the sweeping changes their buildings have undergone. A set of rooms almost invariably consists of one larger and one lesser room, to which there may or may not be added a small closet or store room; one set being tenanted by one occupant at a time, and one only. But for centuries it was otherwise—and herein lies the crucial difference. No set of College rooms from the beginning down to as late a period even as the foundation of Worcester College, in 1714, was meant to be occupied, nor was it occupied, by less than two persons at once. The founders of New College, Magdalen, and Brasenose, ordained that there should be three occupants in the smaller sets and four in the larger. The former uses and purpose, then, of the respective rooms were precisely the opposite to what they are now. In early days the large room was for sleeping in, and the smaller room leading out of it, or subdivisions partitioned off from the area of the larger room, meant to retreat into for study. On the contrary, nowadays, the small room is become the bedroom, and the large room the study or sitting-room. The whole circumstances being thus reversed, and those sets of rooms, which used to hold three or four, sufficing only for one occupant, it follows that, however gradually the change of habits came about, the moment at length arrived in every College when an increase of residential accommodation was felt to be imperative. The first method tried was fitting up garrets in the high-pitched roofs. These garrets, lit with wooden-framed dormers in the sloping roof, admitted of only a limited quantity of light and air. They were succeeded at a later stage by wall-dormers, *i.e.*, windowed stone gables rising, flush with the wall, above the parapet. The latter kind was the more satisfactory of the two; but garrets proved temporary expedients at best, and when they failed the only alternatives left were to add an extra storey, or to rebuild everything anew on a larger scale. Such are the principal causes which account for the more or less complete disappearance of the older buildings of University, Balliol, Exeter, Oriel, and Queen's Colleges. Not but what contributory agencies operated to



All Souls' College: North View of the Common Gate from within the Quadrangle. Drawn by John Begg.



THE EARLIEST COLLEGE ON A QUADRANGULAR PLAN. NEW COLLEGE FROM THE WEST. FROM THE VIEW BY E. H. NEW. SPECIALLY ADAPTED BY THE ARTIST.

bring about the same result, such as changes of fashion in architecture, or the acquisition of funds through a donor's liberality—funds which itching fingers would all too readily make new buildings a pretext for spending; but the more fundamental causes were changing habits, the demands of a higher standard of comfort, and the ever growing extension of College life itself. All Souls' College is the only one in Oxford which has never departed from its founder's constitution by admitting commoners, and Magdalen had ample ground-space for expansion. Accordingly their front quadrangles, retaining the original number of floors, and the original relative proportion of parts, unaltered to this day, afford a more faithful picture of what mediæval College buildings were like than is presented by any other College in the University (see illustration opposite and on pp. 54 and 55).

But, not to anticipate, whereas the only essentials of the structure of a Hall in early days were sleeping accommodation, a kitchen or some convenience for the preparation of food, and a hall or apartment for meals in common, the constituent parts of a College came, in course of time, to include, beside the above-named, a common gate with porter's lodge attached, lodgings for the head of the house, and accommodation of humbler degree for the several estates of the College, a buttery, muniment room and bursary, library, chapel and, lastly, a common-room. As to any regular system by which all these separate elements were united and brought into relationship one with another, it was not arrived at save through a long period of evolution. In truth there was no plan at first; for, from University College onwards, every one of the six extant Colleges founded before Wykeham's time, that is to say previously to the last quarter of the fourteenth century, began as a conglomerate structure, made up of pre-existing hostels, or sets of tenements, thrown into one, and adapted by incorporation with more orderly new buildings. Not one of these Colleges, then, was reared at starting on any definitely prescribed system. They all underwent gradual development, until drastic rebuilding in later times altered them into formal shape.

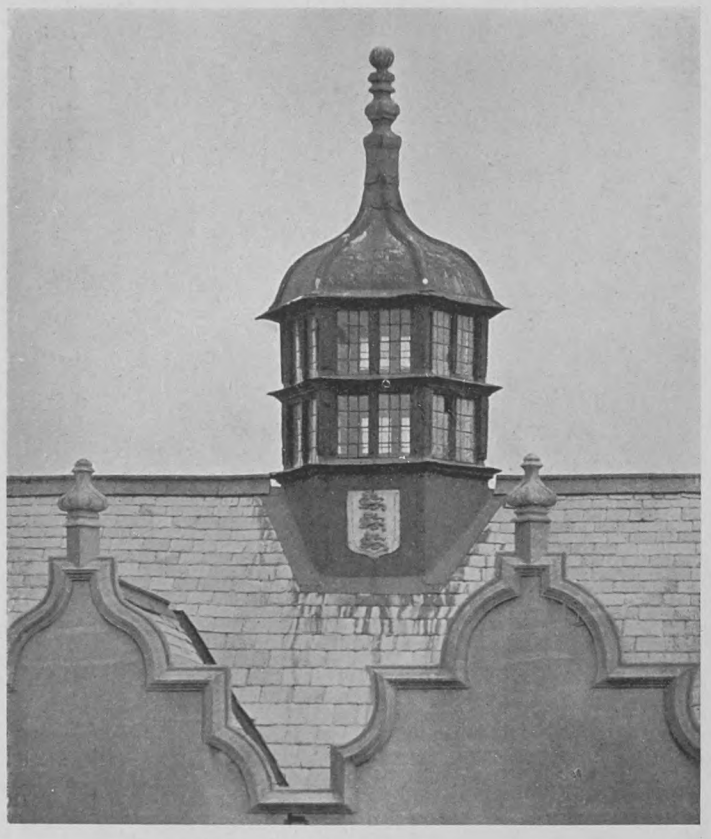
The best extant illustration of the composite nature of an early and inchoate College is afforded by the south range of old Gloucester College. There an agglomeration of dwellings stands side by side, each self-contained and having its separate entrance and its own staircase, leading to its own sets of rooms, absolutely insulated from those of the contiguous premises. Thence the staircase is still to this day the unit by which the residential portions of a College are computed, as also it is the link by which the several sets of rooms opening out on both hands are connected, while the corridor as a medium of intercommunication is unknown in ancient Oxford. In this regard,

indeed, College interiors always remained differentiated from Elizabethan and Jacobean domestic interiors, of which the long gallery formed a highly characteristic feature.

The quadrangle is now so obvious and familiar a form for College buildings that one is apt to forget that it was only after passing through successive stages of tentative growth that it attained its ultimate maturity. Thus, in the oldest College buildings standing, viz., those of Merton, the front court only vaguely assimilates to a quadrangle; for, though its component parts are situated about a square, they do not close up regularly at the corners, but are more or less disconnected from one another. About the last quarter of the fourteenth century an inner court was finished, which, known as Mob Quadrangle, does virtually, though not quite, constitute a true quadrangle. Its east and west ranges are joined at right angles to the south range, but the north range, parallel to the south side of the chapel, yet not connecting with the east range, leaves the north-east corner open. University College did not become quadrangular until the reign of Henry VI.; Exeter, as late as the eighteenth century (compare the two views on Plate XII.). The quadrangle first appears as the basis of the initial plan in New College, founded in 1379 by William of Wykeham, who, by his consummate genius, exercised a more potent influence on Oxford collegiate architecture than any one else before or since. The model of a College was then formulated and stereotyped once for all, to prevail, with merely unimportant modifications, for more than two hundred years. Wykeham's buildings range themselves round a perfect quadrangle, the chapel, like that of Merton, on the north; but in other respects the arrangement was daringly novel. For instance, the plan of a chapel being built in one pace with the hall, in such wise that the former culminates in a blank east wall, was unknown in Oxford, and indeed almost unknown in any other part of this country, until Wykeham introduced it, possibly from Windsor Castle. Much the same plan was adopted at All Souls'; and it was repeated again at Magdalen, notwithstanding its being quite at variance with English ecclesiastical tradition.

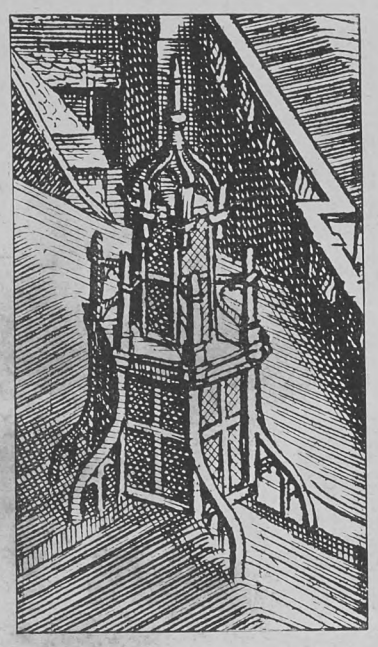


CARDINAL COLLEGE (CHRIST CHURCH) FROM THE SOUTH-EAST, IN ABOUT THE YEAR 1529. FROM THE VIEW IN THE BACKGROUND OF THE PORTRAIT OF CARDINAL WOLSEY. THE LOUVRE OF THE KITCHEN IS SEEN IN FRONT OF THE DINING-HALL.



HALL LOUVRE AT ORIEL COLLEGE, SHOWING ALSO THE TWO VARIANT FORMS OF THE (RESTORED) FRACTABLE GABLES.

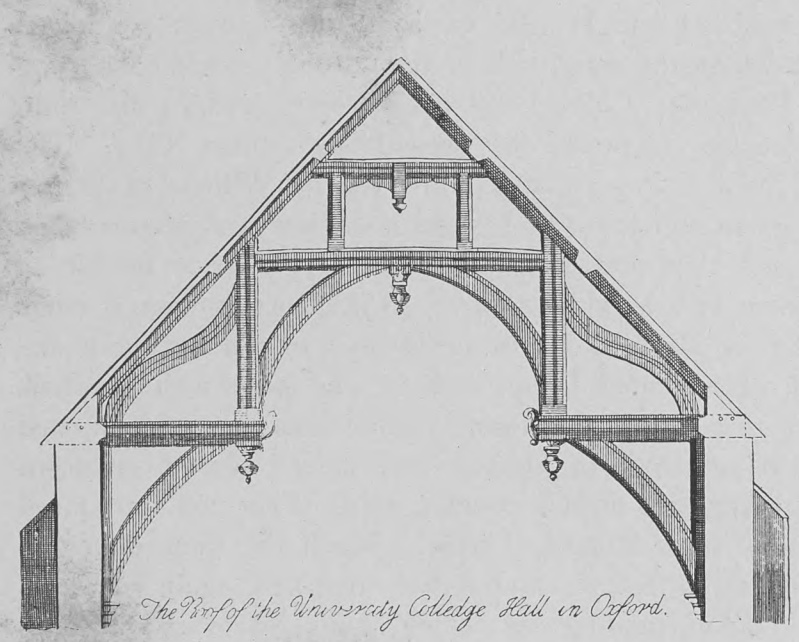
The College, being a rigid enclosure, had one common entrance only, protected by massive folding doors, generally kept shut, a subordinate door, or wicket, in one of the large ones sufficing for the ordinary needs of foot-passenger traffic. The high-roofed structure, finished about 1355, at old Queen's College (see Plate XVII.), was more suggestive of a monastic gatehouse than of any feature now familiar in College architecture and shows that, at the time when it was built, the square tower, with newel-stair turret at one corner, had not yet become the accepted type. The latter, introduced first by Wykeham at New College (1380-85), thenceforward was generally adopted with but little variation. Two important exceptions, however, occurred early in the sixteenth century, viz., the gate-towers of Brasenose (1512), and of Cardinal College (1529). Both are peculiar in their ultra-symmetrical elevation and in the rich panelling of Perpendicular work

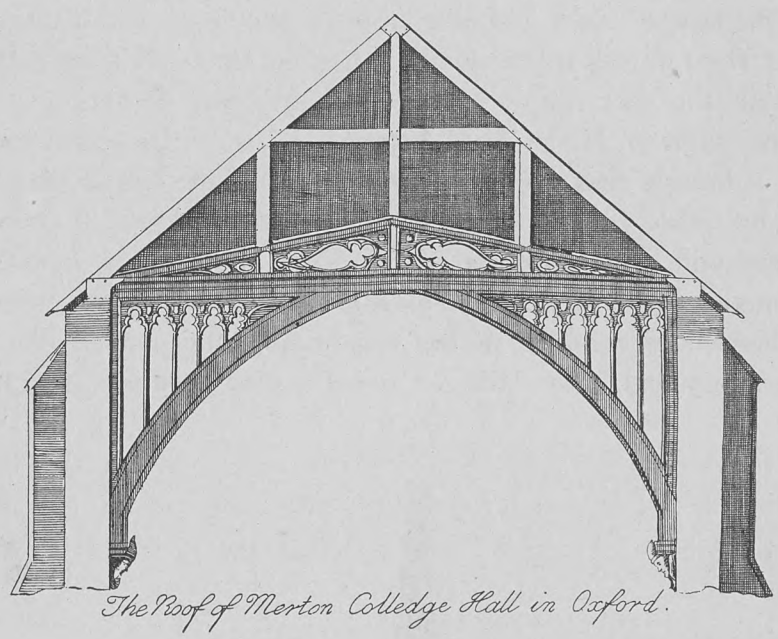


CHRIST CHURCH.
DINING-HALL LOUVRE (1529); DESTROYED BY FIRE IN 1720. ENLARGEMENT DIRECT FROM LOGGAN'S ENGRAVING, 1673.

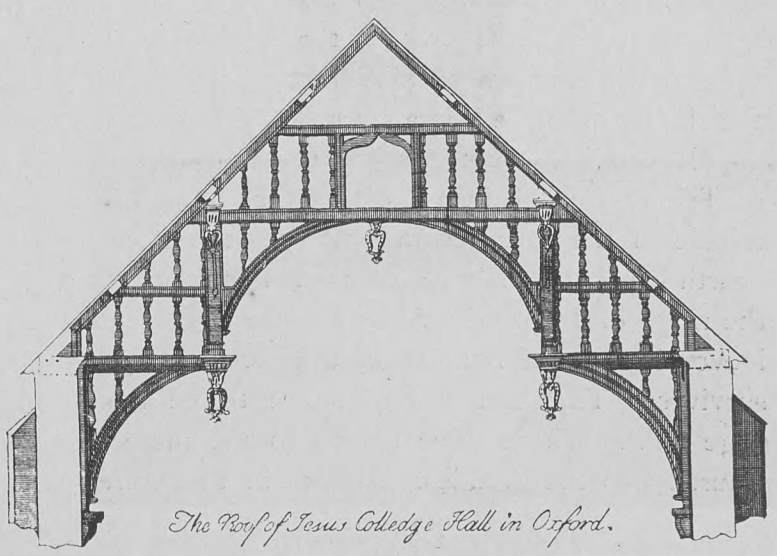
with which they are encrusted. Wolsey left his gate unfinished, and so it is impossible to tell what he meant the design to be; but the plan of the base, with its pair of flanking turrets, shows that it would have been quite different from any gateway previously erected in Oxford. Wykeham was severely logical in surmounting his gate-tower with a plain horizontal parapet without crenellation, because it was not intended for defensive purposes. The subsequent lavish use, or rather misuse, of battlements is one of the sure signs of decadence. This obvious and ready method of ornamenting plain summits of walls has been adopted at most Colleges, thus imparting a specious air of mediævalism whereby one may easily be beguiled into forgetting how recent in many cases the addition actually is. The battlements of the front court of Merton, for example, date only from about 1800, while those of the greater part of Lincoln College are later innovations of about the middle of the nineteenth century. Wykeham's gate-tower is remarkable as exhibiting an early instance of the four-centred arch. For the passage of loaded carts he required an entrance gate with the utmost possible shoulder-room, and yet low enough to avoid breaking into the level of the first-floor string-course. And so he adopted the four-centred form as most convenient for his purpose, fully a hundred years before the reign of the Tudor usurper with whose paternal name it is commonly associated.

A certain number of Colleges had at one time an enclosed forecourt projecting into the road in front. Open timber rails, with stulps or staples, *i.e.*, posts, at intervals, were the most usual, as at Merton, with St Alban Hall, Exeter (old north









FOUR SPECIMENS OF COLLEGE DINING-HALL ROOFS, IN 1787, BEFORE "RESTORATION."

front), Queen's (old east front), and Wadham; but they have all long since been swept away as encroachments on the public road. Two Colleges had a terrace, bounded by low stone walls, in front of them, viz., Balliol and St John's. The forecourt at St John's alone remains, the only instance of its kind surviving in Oxford (see page 80); though, strictly speaking, the space, now commonly called St John's Quadrangle, at Magdalen College is, or was originally, a forecourt, walled and gated (see Plate XXIX.). The monastic Colleges of Gloucester and Durham were both approached by walled alleys. That at Gloucester College (Worcester) has been opened out into a garden, but the eastern gateway that admitted to it from the street is yet standing (see Plate L.). The alley that led to Durham College (Trinity) has been abolished, and the entrance on the street become ornate with iron gates. Wadham College, standing back from the street a little way, had a wooden fence outside, and immediately in front of the building a small forecourt strip, originally walled and gated, but now enclosed only by mean iron railings.

Wykeham was the first founder to appoint for the head of the College a lodging over the Common-gate. The President of Queen's College resided at the opposite side of the quadrangle, and the Warden of Merton in the east range of the front court—both of them quite apart from the entrance; too far to suit the disciplinarian notions of Wykeham. In this connection it must be borne in mind that the mediæval student was wont to enter the University at a much earlier age than would be so much as permitted at the present day. In times therefore when it was no unusual thing for boys of twelve or thirteen to go up to Oxford, obviously a much closer vigilance on the part of the head would be required than nowadays, when he has to deal with young men of eighteen and nineteen, most of whom have already become disciplined by a public school training. No position was so well calculated as that of the gate-tower to enable the warden to keep the movements of his subordinates strictly under observation—a practical advantage which ensured the adoption of Wykeham's arrangement as the standard for numbers of other Colleges. Furthermore, the Warden of New College and the President of Magdalen alike had a squint-window overlooking the interior of the chapel from their private apartments. New College is the only College where the head still occupies the lodgings originally assigned to him; but out of this circumstance it became customary at some Colleges, following the precedent of New College, for the apartment immediately above the gateway to receive a more than average share of decoration—especially in the way of an enriched plaster ceiling.

The plan of the refectory or dining-hall is practically identical with that of the great hall of a mediæval house. At the upper end is the high table standing on a raised platform, one side of which is lit by an oriel-bay window. The latter would usually be decorated with heraldic glass, as, for instance, at Oriel, Magdalen, Christ Church, and Trinity College. At the opposite end of the hall is the entrance, a transverse thoroughfare shut off from the body of the hall by a wooden screen fitted with two doors. The other side of the screen-passage is pierced by service hatches, opening into the kitchen and the buttery. The latter word is, of course, butlery, and its nearest equivalent in modern days would be the butler's pantry. An exceptionally placed buttery was that at All Souls' College, beneath the chapel. As close as possible to the buttery end of the hall would be situated the kitchen, a factor of such paramount importance that it was the very first thing that Wolsey provided for his Cardinal College. The typical Oxford college kitchen was, and is, inconspicuous; but Wolsey, with his large ideas, chose to build Cardinal College kitchen with a high-louvred roof, rivalling that of the royal palace at Richmond (now destroyed) or those which still stand at the mitred Abbey of Glastonbury and at the noble manor-house of Stanton Harcourt. Loggan (see Plate XXXIV.) shows this kitchen at Christ Church, but a better idea of its imposing size may be gained from the earlier view in the upper left-hand corner of Wolsey's portrait, which is attributed to Holbein and hangs above the high table in the dining-hall (see page viii.).

Except, of course, where the hall was built with an upper floor apartment, or apartments, overhead (as at Trinity College in 1620, St Mary Hall in 1640, and at Jesus College after it had been modified about the middle of the seventeenth century), it was customary for the interior to be heated by a brazier on a central hearth (such as may be seen at Penhurst Place, Kent, to this day), the smoke escaping through a louvre in the ridge of the roof. Side-fireplaces were substituted generally in the eighteenth century, and now not a single louvre in Oxford remains in use for its original purpose, though a certain number, more or less transformed, survives. The best examples are to be found at Lincoln College (see page 41), Wadham and Oriel (see page viii.). These three belong to the more ornamental type of lantern-louvre, of which that formerly at Christ Church was the grandest instance in the University (see page ix.). The other alternative was the low, saddle-back shape, adopted by Wykeham at New College, and copied by Waynflete at Magdalen, though Chicheley, meanwhile, at All Souls' chose the lantern form. A fine example of the saddle-back louvre, illustrating what

those at Oxford were like in their original state, still exists over the Abbot's Hall at Westminster, now the dining-hall of Westminster School.

The greater number of dining-halls has open timber roofs, by far the finest being that at Christ Church (1529), see Plate XXXV. The roof at Corpus Christi is original, and extremely handsome work (*circa* 1525), see Plate XXXIII.; that at Oriel, later than it looks, is of astounding excellence for its date, *circa* 1637 (Plate XV.), and surpasses the somewhat earlier example (1612) at Wadham (Plate XLVIII.). The original roofs of the dining-halls of New College, All Souls', and Magdalen have perished. In the case of All Souls', the hall itself was destroyed bodily in the eighteenth century. The original roof, of austerely plain design, survives at St John's (formerly St Bernard's) College, but is unhappily plastered up behind an eighteenth century ceiling. Other timber roofs, such as those at Merton, Exeter, and University Colleges, have been remodelled, the first of them "restored" beyond all recognition. The oldest hall-screen, daïs and wainscoting, of linenfold panels, by tradition the gift of Archbishop Warham, are at New College (see Plate XX.). The handsome daïs and wainscot (1541) at Magdalen, are likewise of linen pattern (see Plate XXVI.), but the screen there is Jacobean classic (see Plate XXVII.). The screen at Wadham is fantastic Jacobean (see Plate XLVIII.); that at Exeter (see Plate XIII.), not unlike the last-named example in character, was erected only a few years afterwards; and so was the hall-screen at Jesus College (see page 84).

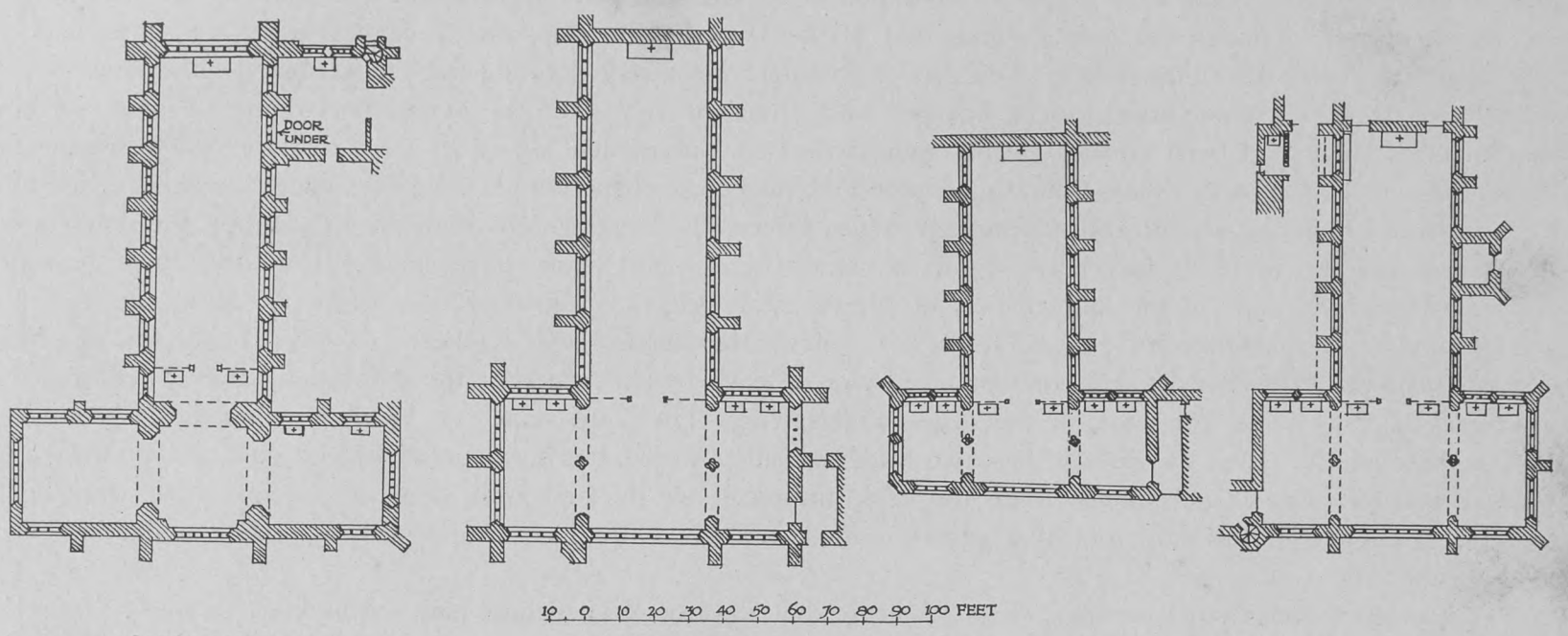
Although at the present day, owing largely to the introduction of Common-rooms, the hall has fallen into comparative disuse—serving principally as it does for the daily function of dinner, for occasional lectures, and, more rarely still, for college concerts—formerly it was wont to fulfil the double purpose of refectory and Common-room, where the members of the community would forgather for recreation and, in cold weather, for warmth. That such had been the custom from early times is shown by the fact that the disciplinarian, Wykeham, in drawing up the statutes for his New College, was led to insert a clause expressly forbidding the students, save as an extra treat on festivals, to loiter or amuse themselves in the hall after meals. In this connection should be noticed a number of chimneys in Chandler's view of the College in 1463 (p. 33). They prove that, though he prohibited the use of the hall as a living-room, Wykeham was careful to make other provision for the comfort of his scholars, in the shape of separate fire-places to the residential chambers. This was in itself a vast improvement upon the more primitive and Spartan times, when young students would be constrained to run up and down in their rooms, stamping their feet upon the floor, as the only way to keep warm in severe weather.

Strange as it may seem, a chapel was not included at the outset in the earliest College foundations. The cause arose not, of course, from any depreciation of religion, but, on the contrary, from the highly organised state of ecclesiastical jurisdiction, which rendered any unauthorised services irregular and schismatic. To have mass offered and sacraments administered within their walls was a privilege dearly coveted by mediæval Colleges, yet one that might only be exercised canonically by episcopal licence, and that not readily granted, lest the rights of the parochial clergy should be infringed—rights ever jealously guarded, and in numbers of cases not ceded without the direct intervention of the Pope himself. Every College lay within the bounds of some parish, of which every inmate of the College was *ipso facto* a parishioner, and as such his duty was to attend his parish church. Thus the members of Balliol used to attend public worship at St Mary Magdalene's, and those of Oriel at St Mary's Church. The oratory, then, being the precursor of the chapel, the earliest type of chapel was an upper chamber. Such were the first chapels known at Balliol, Exeter, Oriel, Lincoln, and Brasenose; such continued to the last the chapels of Magdalen Hall and St Mary Hall. Queen's was the first College to include a chapel (ready for use in 1382) in the initial scheme, and New College (1379) was the next. Merton College, indeed, as early as 1277, had its chapel, but the latter was scarcely a case in point, not being on the same private footing as the others, nor independent of the parish church. In fact, a parish church had existed on the same site or ever a College chapel was thought of; and when authority for building the latter was obtained, it was on the express understanding that parochial services should continue to be held therein. New College was really the first, then, to possess a private chapel for its own exclusive use; and from that time onwards a chapel was recognised as part of the normal equipment of a College.

The sacristy (*vestibulum*), a very important adjunct in all churches not simply parochial, was placed at Merton and Balliol on the south side of the chapel, near the high altar; at New College and All Souls' on the north side; whilst at Magdalen it was situated behind the reredos of the high altar, and underneath the daïs end of the dining-hall.

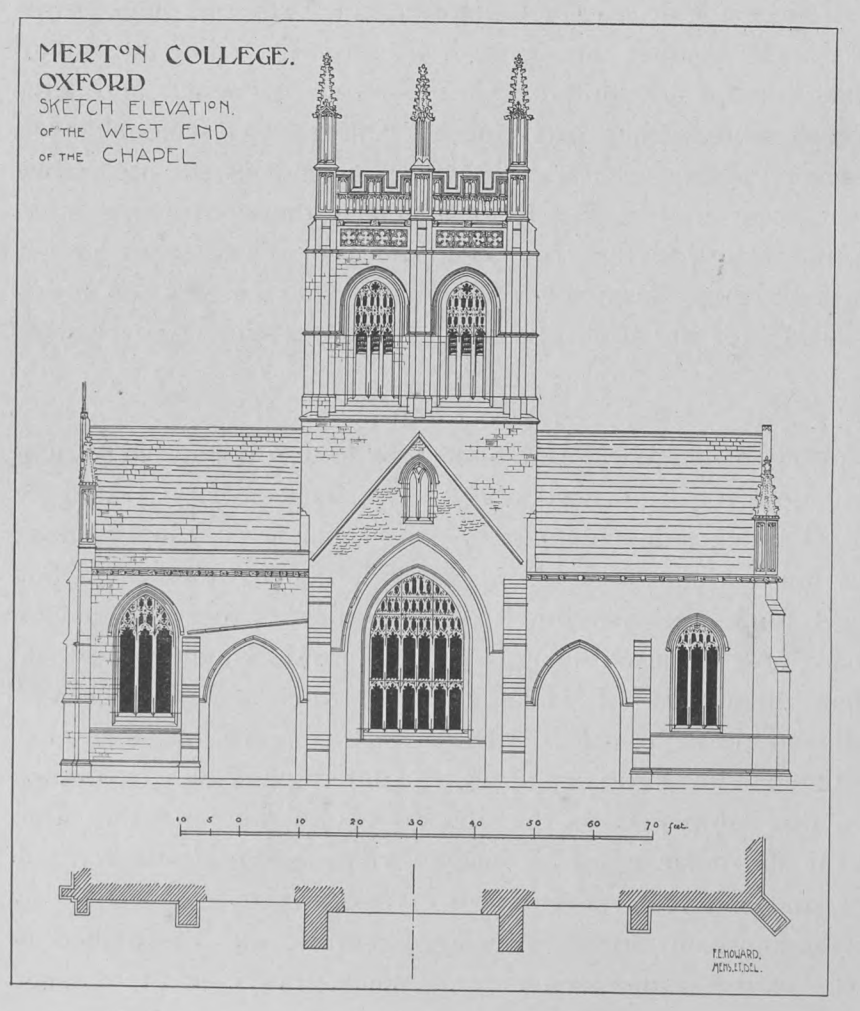
A peculiar feature of certain Oxford chapels is what, since it first appeared in William of Wykeham's New College, may be called the Wykehamite ante-chapel. It is usually alleged to have been imitated from the accidentally naveless chapel of Merton; but this explanation of its origin is historically untenable. New College chapel,

ante-chapel included, was devised and finished nearly forty years before the ante-chapel of Merton was built. That the foundations of the last-named had indeed been laid earlier, about 1330, and that Wykeham, at some time or other before founding his own chapel, would have seen their raw outline, is beyond dispute. But while Merton College was still apparently vacillating over the question of a transept and nave to be or not to be, Wykeham



GROUND PLANS OF FOUR COLLEGE CHAPELS, SHOWING THE POSITION OF FORMER ALTARS, AND ALSO THE DISTINCTION BETWEEN THE TRANSEPTAL ANTE-CHAPEL WITH CENTRAL TOWER AT MERTON, AND THE ANTE-CHAPEL IN THE FORM OF A SHORT NAVE, ARCADES AND AISLES AT NEW COLLEGE, ALL SOULS', AND MAGDALEN.

boldly took the initiative, and raised his own chapel on an entirely original plan. If he was indebted to Merton at all, it was but the merest germ of an idea that he borrowed, his genius in the event transforming it into something radically different. For whereas to this day Merton chapel remains patently but a portion of an uncompleted cruciform church, with quire and transepts opening through arches from the central tower, on the contrary, New College chapel and the two existing chapels modelled upon it, viz., All Souls' and Magdalen, represent no abortive scheme but an organic whole, fully and effectually carried out, so that they stand to-day finished just as their respective founders designed them. The Wykehamite plan is essentially distinct from that of Merton, for the latter is cruciform, while the Wykehamite plan is not. It comprises a quire and short nave of equal width, in one range together under one roof, which is continuous, externally as well as internally, from end to end of the building. There is no chancel-arch nor other structural boundary between quire and nave. The latter is flanked by aisles of its own length, opening out of it on either side through an arcade of two arches. These aisles, as the axis of the roofing shows, are parallel, and not at right angles, to the nave. The fact that the axis of their roofs is longitudinal, not transverse, settles the point beyond dispute. Their outer north and south walls are unequivocally lateral walls, and not like those at Merton, the end walls of a transept. Between the latter, which, as its name implies, is a cross-aisle, and a nave that continues in one and the same direction as the quire, there is a fundamental



distinction. The west ends of Merton and of Magdalen chapels are sufficiently unlike one another to demonstrate the fact. Beside that at Merton there is only one ante-chapel in Oxford conceived and constructed on a purely transeptal principle, viz., at Oriel. Those of New College, All Souls', Magdalen, and old Queen's College all belong to the short-nave-with-aisles type. The ante-chapel of Wadham illustrates a confused attempt at combining the two diverse motifs; that is to say, it is transeptal as regards the external roof, but internally neither true nave nor true transept. Though the quire, unlike that of the Wykehamite plan, has a chancel arch, the ante-chapel has longitudinal arcades imitated from New College without their real nature being understood; while Brasenose ante-chapel, though without arcade piers, has pendants from the roof over the exact spot where the piers would have stood if there had been arcades. This anomaly is easily accounted for by the fact that the whole frame of Brasenose chapel roof was taken from the demolished mediæval chapel of St Mary's College, and, in spite of its reconstruction in the seventeenth century, it is yet sufficiently Wykehamite in build to warrant the inference that the chapel for which it had been originally made (*circa* 1440) must have belonged to the same group. Again, whereas the ends of the ante-chapels of Merton and Oriel are those of true transepts, with one arched window under a gable, those of New College, All Souls', Magdalen, and old Queen's College, being, as already explained, lateral walls of aisles, are horizontal and pierced each by two windows, the number, of course, determined by correspondence with the bays of the aisles themselves. The ante-chapel of Wadham embodies a strange ambiguity of motif. Like an aisle it has two windows side by side, but surmounted by the gable of a transept; while Brasenose ante-chapel differs from the rest, inasmuch as the end wall, true to its transeptal character, contains a single window only, but that square-headed, and therefore inconsistent with the acute-angled outline of the gable above it.

A transeptal ante-chapel occurs at Eton College; but the true Wykehamite plan exists nowhere out of Oxford, save at Haddon Hall, Derbyshire. With this solitary exception it must be regarded as a strictly local peculiarity. Its origin, to sum up, is not a reproduction of the chance imperfection of Merton chapel, but the outcome of definite design and prevision on the part of Wykeham. He wanted, for one thing, to provide room for formal scholastic disputations, the conducting of which within church walls presented no violent incongruity to the mediæval mind; and, in the next place, to obtain ample space for making the solemn station in front of the Great Rood every Sunday and principal feast-day before the celebration of High Mass. But to appreciate what was the chief and most practical reason of all, it is only necessary to recall the "nine altars" of Durham and Fountains Abbeys. Wykeham's foundation comprised a priestly staff, for whose use the normal three altars of a College chapel, viz., the high altar in the quire, and the two against the screen at the quire entrance, would have been totally inadequate. His ante-chapel, then, afforded space for at least four more altars than the older parallelogram-shaped chapel could accommodate, for two could be set against the east wall of each aisle. The advantage of this plan, once experienced, was such that ensured its prompt adoption by Chicheley at All Souls', and later by Waynflete at Magdalen. Nay, even the old fourteenth-century chapel at Queen's College was remodelled on the same lines by the addition of a short nave with aisles in 1518. This was the latest instance of the occurrence of the genuine Wykehamite plan. The anomalies which occur in the post-Reformation instances of wide ante-chapels at Wadham, Oriel, and Brasenose, arose from the fact that the true significance of Wykeham's design had already become misapprehended and forgotten through sheer desuetude. And here, at the risk of anticipating, the vicissitudes which befell the fabrics and the fittings of the College chapels, owing to successive changes of the official religion, may be briefly capitulated.

Under Edward VI., in 1547, injunctions for the purging of churches were issued by letters patent, containing the order "that they shall take away, utterly extinct and destroy . . . all tables (*i.e.*, panels of carved imagery in stone or alabaster) . . . pictures, paintings, and all other monuments of . . . idolatry and superstition: so that there remain no memory of the same in walls, glass windows, or elsewhere within their churches." The accompanying "articles to be inquired of in the King's Majesty's visitation," asked "whether there do remain not taken down in your churches, chapels, or elsewhere, any misused images . . . and whether there do remain not defaced and destroyed . . . any other monument of idolatry, superstition, and hypocrisy?" The Visitation began before the end of 1547 and continued through 1548. Meanwhile the injunctions not proving stringent enough to effect their object, a letter, dated 21st February 1547-48, and signed by Archbishop Cranmer, Somerset, and five others of their associates, was addressed to the Bishop of London and the other suffragans of the southern province, ordering the removal and defacing of all images whatsoever in cathedral and parochial churches. "In 1548 the Protector Somerset and Cranmer determined to reform the University" on the above-mentioned lines. With this object, then, a commission, armed with large powers, was despatched to Oxford in May, in the young king's name. The attacks of the commissioners were concentrated on the College



PAINTED GLASS REPRESENTING FOUR SAINTS OF THE OLD TESTAMENT IN THE LOWER LIGHTS OF A WINDOW IN NEW COLLEGE CHAPEL.

chapels, with the result that the rood, hitherto the most conspicuous feature in every church and chapel in the land, and now therefore become the object of fiercest detestation on the part of the reformers, was the first thing to be overthrown. "Everywhere the statues crashed from their niches," and before the end of 1548 the superb imagery at New College had been wrecked; that at All Souls' and Magdalen in 1549. At the same time the commissioners ordered the destruction of all but one of the altars at All Souls'. The painted glass in the chapel at New College, condemned wholesale in 1550, was spared only because the College pleaded poverty. In November of the last-named year a decree went forth from the Council that, in every church and chapel, altars were to be taken down and a plain communion table erected instead. Thus the denuding of the College chapels of their ancient fittings was consummated. Nor was this all. The contents of the College libraries were rifled and destroyed by the king's commissioners in December 1550.

As soon, however, as Queen Mary came to the throne, in July 1553, the tide began to turn in the opposite direction. Before the end of the year the Bishop of Winchester (Gardiner) sent Visitors to visit the three Colleges in his patronage, viz., New College, Magdalen, and Corpus Christi, to re-establish the ancient order. Magdalen chapel was found completely stripped of its furniture and fittings; there was not even an altar there. In July 1556, according to Wood, Cardinal Pole, who had arrived in England in November 1554, sent commissioners to Oxford to restore Catholic worship there, and before the end of the reign new roods, images and altars having been supplied, the chapels had resumed something like their original aspect.

On 17th November 1558, Anne Boleyn's daughter, Elizabeth, succeeded to the throne, and immediate steps were taken by herself and the inner circle of her Council to undo the work of the last reign. In accordance with a memorandum, drawn up about Christmas, and entitled, *A device for alteration of religion*, a private committee was formed to prepare a "plat," or programme, for carrying the measure through Parliament. An Act declaring the sovereign "supreme head" was shortly followed by another declaring her "governor of the Church," and with the Act of Uniformity, on 28th April 1559, the triumph of the reformers was assured. Royal injunctions, ready before the 13th June, provided, amongst other things, for the removal of stone altars. They also reiterated the already quoted order of 1547; and accordingly one of the articles to be inquired by the Visitors appointed to enforce the reformation was "whether in their churches and chapels all images . . . all tables . . . pictures, paintings, and all other monuments of . . . idolatry and superstition be removed, abolished, and destroyed?" Writs for the visitation of the Universities were issued in June 1559, and the proceedings began at Oxford by the end of the month.

"No sooner had they (the Visitors) entered upon their Visitation, but they purged all College chapels of such utensils that they thought superstitious," says Wood, who allows, however, that they acted at first equably and with moderation. In the orders issued by Queen Elizabeth on 10th October 1561 to her commissioners for causes ecclesiastical, the directions for destroying rood-lofts do not apply to any but parish churches; while the stirring and altering of steps is explicitly forbidden in any church, whether cathedral, collegiate, or parochial. But individuals in office, by a stretch of power, could, and did, go far beyond the requirements of the law. Thus, Robert Horne, who, as Dean of Durham 1551-53, had earned the reputation of one that "might never abyde auncient monuments, actes, or deades, that gave any light of godly religion," being appointed Elizabethan Bishop of Winchester in 1560-61, and becoming *ex officio* visitor of New College, Magdalen, Corpus Christi, Trinity, and St John's Colleges, formally visited them all in September 1561. At Magdalen he found that the

rood erected in Mary's reign had been already cast out in 1559 by the new queen's commissioners, and the images and altars overthrown. But he further insisted on the unauthorised destruction of the rood-loft on 31st October, and at the same time caused such cruel havoc to be wrought upon the rood-loft at New College as produced its total abolition ten years later, notwithstanding the illegality of the proceeding. Trinity College managed to hold out longest, but pressure from the royal commissioners in June 1570, backed by the unrelenting insistence of Horne in the July following, at length broke down the constancy of the College; and the ornaments of their chapel were given over to demolition. Other chapels in Oxford followed the lead of the authorities at Christ Church, when the latter cast down the altars and images at St Frideswide's. So records Wood, though he gives the date as November 1551 instead of September 1561, which would appear to be the actual date, from an entry in the chapter-books by the inveterate Puritan, Dean Sampson. Nothing was done to remedy the Elizabethan devastation until the seventeenth century, when, about the middle of James I.'s reign, a revival may be said to have been inaugurated with the building of Wadham College chapel by the recusant, Dorothy Wadham, taking Wykeham's mediæval chapel at New College for her model. Boldly ignoring the policy of Horne and other iconoclasts of the previous reign, Mistress Wadham determined to glaze the windows of her new chapel with painted glass effigies of sainted apostles and martyrs. But the traditions of the glass-painter's art had been so effectually extinguished in this country that she could not find a single English craftsman living, who was capable of producing satisfactory work. An attempt was made to purchase the pre-Reformation glass yet surviving at Balliol, but in vain, and the foundress died leaving the great east window, the most important one in the whole building, unfilled. She had been dead and buried several years, when the Dutch glass-painter, Bernard van Linge, was summoned to Oxford to paint the east window for Wadham chapel, in 1621. The circumstance proved a memorable one, from the important consequences to which it led. Van Linge's glass at Wadham was so much admired that commissions began to flow in from other Colleges. Bernard was succeeded by Abraham van Linge, and he in his turn by a school of English imitators, who, however inferior to their masters, have contributed with them to leave an abiding mark in Oxford, in the series of painted windows which form one of the most distinctive features of the College chapels.



Painted Glass in St Frideswide's, representing Jonah under the Gourd outside the City of Nineveh. By Abraham van Linge, 1631.

Another striking feature, dating from Jacobean, or rather from Caroline, days, is the handsome black and white marble pavement in a number of chapels; the movement for "beautifying" which in the prevalent fashion found in the famous William Laud a promoter no less ardent than influential. To what lengths the high ecclesiastical reaction was carried under the Archbishop's guidance is illustrated by the fact that, at the very forefront of his arraignment in 1641, stood the charge that "there were some old crucifixes repaired, and divers new ones erected in divers Colleges . . . since he became Chancellor of the University (*i.e.*, since 1631), whereas there were none before his time." In answer he did not attempt to deny the existence of the crucifixes; only disavowed any responsibility, pleading "that there is no proof at all that he knew of the repairing and setting up of such crucifixes. . . . That the crucifix in Lincoln College was set up by the Bishop of Lincoln, and it would have been thought hard if he (Laud) should have opposed it."

On 28th August 1643, an Act of Parliament "for the utter demolishing, removing, and taking away of all monuments of superstition and idolatry . . . before the first day of November" following, decreed that "in all and every the churches and chappels, as well cathedral and collegiate, as other churches and chappels . . . all crucifixes, crosses, and all images and pictures of any one or more Persons of the Trinity, or of the Virgin Mary and all other images and pictures of saints," should "be taken away and defaced, and none of the like hereafter permitted in any

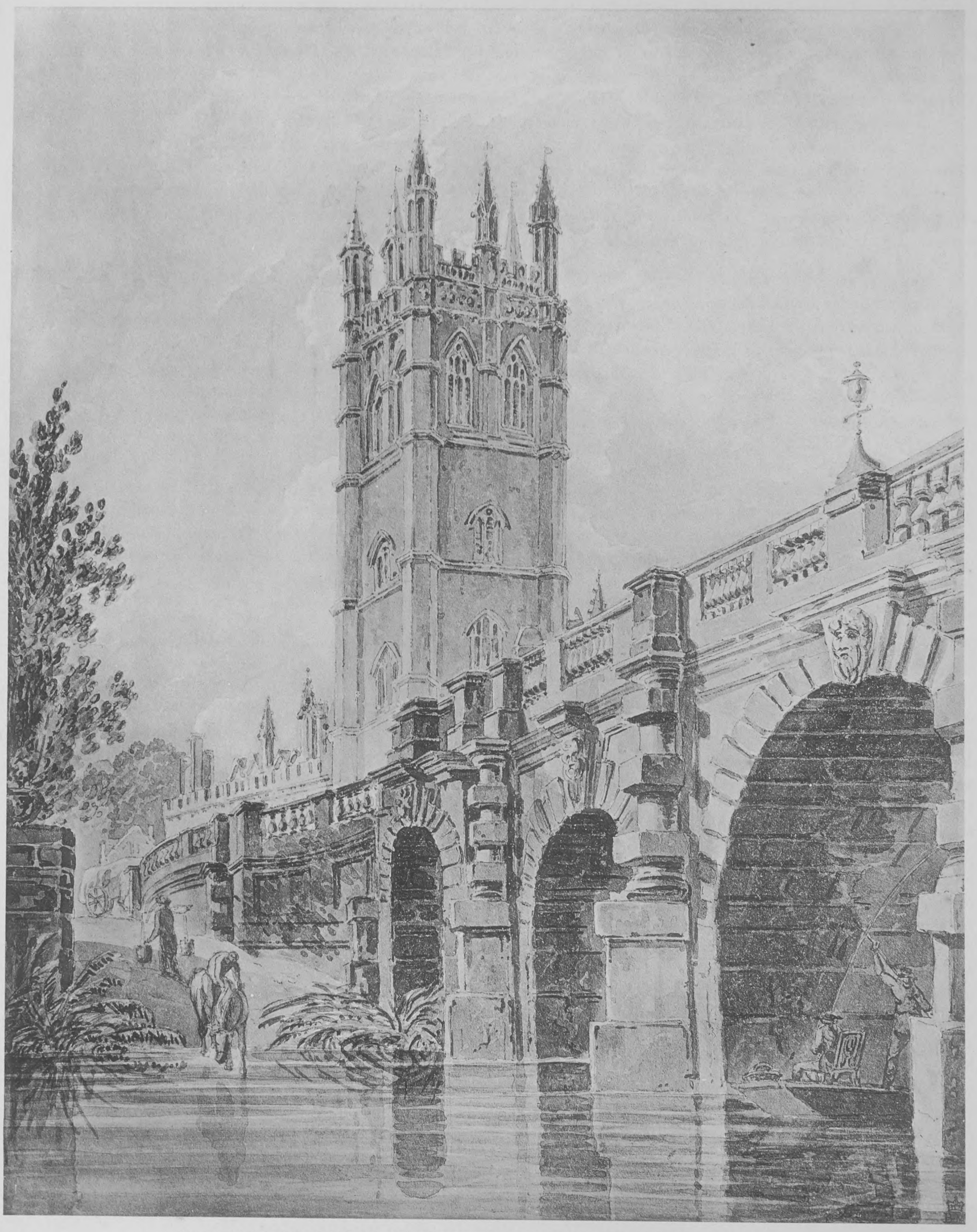


LINCOLN COLLEGE: DETAIL OF THE SCREEN IN THE CHAPEL, FROM THE SOUTH-WEST. EXECUTED IN 1686.

church or chappel." The removal of altar rails and stone altars, as well as the levelling of steps, was ordered at the same time. But it was not until 1st May 1647 that a special decree was issued "for the visitation and reformation of the University of Oxford and the several Colleges and Halls therein," and a committee of twenty-four Visitors appointed for the better regulating of the same. On 27th May 1648 still ampler powers were conferred upon the Visitors, who now received authority "to take away and destroy all such pictures, images, crucifixes, or reliques, which should be judged by them to be superstitious or idolatrous." Antony à Wood records how, after the fatal fight at Worcester on 3rd September 1651, all monuments of so-called superstition were defaced, "namely, postures of prophets, apostles and saints, painted in College chappels both on stalls and in windows; the picture of Christ in Our Lady's arms, or in other postures, whether cut in stone, wood, or painted. As also Scripture history in glass, crosses, &c, in the defacing of which Christ Church were great losers through the violent zeal of Henry Wilkinson . . . Canon of that place; who, when they were taken down, was so far from having them laid up and preserved, that he furiously stampt upon many parts of, and utterly defaced them."

With the re-establishment of the monarchy in 1660 and the re-introduction of a Book of Common Prayer in 1662, the work of restoring and rebuilding College chapels was resumed; but by that date taste had become so degraded that nothing could be more alien to the whole aspect of a mediæval interior than that which a number of chapels assumed in the hands of contemporary "Grecian" decorators. Trinity College chapel and Queen's led the way to those of Pembroke and Worcester Colleges. The inevitable reaction which ensued took the form of the so-called "Gothic revival," in the frenzy of which many hideous mistakes, as, for example, Balliol and Exeter chapels, to say nothing of Keble College, were committed.

The College chapels must, at one time, have been rich in screenwork. To-day no authentic stone screen survives, nor is anything at all of the kind known to have survived into the nineteenth century, except the pierced tracery work at Magdalen (of practically the same design as the window at Christ Church, depicted on page 69), between the oratory on the north-east of the quire and the quire itself. A fragment of fifteenth-century timber screenwork stood in the sacristy at Merton College in the early part of the nineteenth century, but has long since



MAGDALEN COLLEGE TOWER AND MAGDALEN BRIDGE.

FROM THE SOUTH EAST - BY J. M. W. TURNER, R.A.

disappeared. A more valuable relic, however, is to be found at New College, where the ancient screen gates (see page 34), almost as perfect as when they were first set up by Wykeham, still occupy their proper place. Not a morsel of mediæval screenwork survives in any other College chapel in Oxford; but the customary division between quire and ante-chapel has never ceased to be maintained among the most deeply-rooted traditions in the University. The screen at Wadham chapel (Plate XLVII.) dates from about 1612; that at Jesus College was erected about 1620; a screen, since broken up, at Exeter College about 1624 (see page 27); a screen, since destroyed, at Magdalen in 1627; at St Frideswide's, or Christ Church, in 1630; and one, since broken up, at Balliol in 1636. In the Restoration period screens were erected at Brasenose in 1662; All Souls' in 1664; Merton in 1671, since broken up (see page 19); Corpus Christi in 1676; St Mary's Church in 1676, part only of which survives; St John's College about 1677, since destroyed; Lincoln in 1686; University and Trinity Colleges (see Plate XLI.) in 1694. The screens at Queen's, Pembroke, and Worcester Colleges date only from the eighteenth century.

And next, as to the belfry. The use of bells in mediæval times was the prerogative of parochial churches, and that is why Merton chapel, being also the parish church of St John Baptist, has its bell-tower. The same privilege, however, accompanied the exemptions which the founders of New College, All Souls', Magdalen, and Cardinal College secured, and a belfry accordingly was erected at each of these places. At New College, Wykeham, who in more ways than one sought to protect his chapel against concussion, erected a detached campanile to obviate the danger of oscillation from the bell-ringing. In this instance the exact site of the belfry, which adjoins the north walk of the cloister, was determined by the site of the bastion it displaced on the city wall. The bell-tower, partaking thus of the nature of a fortification, was duly crenellated. At All Souls', the bells were hung in a picturesque little turret rising above the roof at the north-west end of the ante-chapel. At Magdalen, Waynflete found a belfry standing among the buildings which he took over from the royally privileged hospital of St John, and he retained it during his lifetime. Shortly after his decease, a detached campanile having been decided upon, in imitation of Wykeham's belfry, the magnificent tower was erected in the position of a watch-tower, to command one of the principal approaches to the city, across the Cherwell bridge (see Plate II.). The belfry that Wolsey erected at Cardinal College appears to have stood at the south-east corner of his quadrangle. It is now replaced by Mr Garner's handsome modern tower.

Another item to be arranged for in a certain number of College plans was the cloister; but that not, of course, in the monastic sense of a living-room or workroom, where the monk, seated by the window of his carrel, spent the interval between dinner and evensong in reading, transcribing, or illuminating. There is no sign of any Oxford College cloister ever having been fitted up and used in that way. Another traditional purpose of a cloister was to enclose a graveyard. This was the object for which Wykeham designed it at New College. As he was the first founder to secure exemption from parochial jurisdiction—an immunity carrying with it the right of sepulture within the walls—so his was the first College to include a cloister in its scheme (1390-1400). But here, for once, even Wykeham failed to achieve logical coherence in his design. Exigencies of space compelling him to fix his cloister in a very unusual position at the west end of the church, he might yet have treated it as an integral portion of his plan. He might have made it (after the noble precedent of the Romanesque cloister of San Ambrogio at Milan, or of Maria Laach, near Coblenz) a narthex joined to the west façade of the church; but he did not. Instead, it is a mere unattached appendage. So, too, was Chicheley's cloister at All Souls', beyond the north side of the chapel. Precise data are wanting with regard to the cloister on the south side of the chapel at Corpus Christi. But at Magdalen, meanwhile, in 1475, for the first time in Oxford collegiate architecture, the cloister became incorporated as part and parcel of the quadrangle. It may be mentioned that the cloister at Eton College is treated in the same manner. And yet where Waynflete gained in structural harmony he lost in practical utility. Maybe advancing claims of comfort and sanitation stood in the way. Anyhow, the fact remains that the cloister garth of Magdalen never, or, if at all, only on the rarest occasions, was used for interments. Just fifty years afterwards, Wolsey began to realise his gigantic scheme of Cardinal College, with a cloister to be attached to the inside of the quadrangle, verandah-wise, and, therefore, a less organic conception than that of Magdalen College. Circumstances, however, prevented Wolsey's plan from being carried out, and a cloistered quadrangle was never afterwards repeated in Oxford. At Wadham, built between eighty and ninety years later, a straight cloister-alley, attached to the outer side of the east range of the quadrangle, connects the two east wings and affords a covered passage-way to the original burial-ground of the College. A final, but partial, attempt was made to combine a cloistered way with College buildings at Brasenose in 1657.

Nevertheless the advantages of a covered area for exercise were so manifest that numerous instances of a piazza (*i.e.*, a colonnade or arcade, roofed in overhead and open down to the ground at the side) occurred in

Oxford architecture of the seventeenth and eighteenth centuries. The original library built at Jesus College in 1626 was raised as an open ground-storey. Then followed, between 1631 and 1636, the piazza of Laud's quadrangle at St John's College. Brasenose Library (1663) and Queen's College Library (1694) both had originally an open arcaded ground-floor. At Hart Hall in 1669 a pargetted building, supported on wood posts and having its ground-floor stage open, was erected (Plate L.). At Corpus Christi College a piazza was built in 1706 in place of the old cloister destroyed. The arcaded front court of Queen's College was built between 1710 and 1734; and the piazza of the inner court at All Souls', of the new buildings at Magdalen, and of the library at Worcester College, all about the same time. The library at Christ Church, dating from 1716, though not actually finished before 1761, was planned and begun with an open arcade underneath; and lastly, the Radcliffe Camera, built between 1739 and 1749, had an arcaded open basement, not walled up until about 1860. One of the reasons for mounting a library upon an arcade was, without doubt, to obtain ventilation and to lift the precious contents beyond the reach of earth-damp. The same motive prompted the erection of two College libraries over the kitchen, viz., that of Wadham (1612) and University (1669). It is a point worth noting that not a solitary instance exists of an old library in Oxford having been installed on the ground floor, the earliest exception being the eighteenth-century Codrington Library at All Souls'. Antony à Wood's drawing (see page 11) of part of the old University College buildings illustrates a curious feature, namely, the library on the first floor, partly overlapping the hinder extremity of the chapel. Somewhat the same sort of arrangement appears to have existed at Balliol previously to the erection of the modern chapel. The sole-surviving instance is at Corpus Christi College, where a family pew, opening from the east end of the library, overlooks the ante-chapel. The internal arrangements of the older libraries were borrowed from the monastic cloister, with its range of carrels or studies, as affording unsurpassed facilities for reading in undistracted seclusion. The oldest library in Oxford, that of Merton College, is a perfect example of the carrel plan: others are the library of Corpus Christi College, and, above all, Duke Humphrey's Library at the Bodleian (page 5). By tabulating all the many instances of College libraries, Professor Willis has shown that the majority stands north and south, and he has concluded that it must have been a matter of deliberate intention. Wykeham's Library and those of his close imitators, Chicheley at All Souls', and Waynflete at Magdalen, do indeed support this view, but there are so many notable exceptions that it seems rash to infer any particular preference one way or other. The most ancient library of all, the University Library (1320) above the old Congregation House at St Mary's Church; Duke Humphrey's Library; the larger of the two wings of Merton College Library; the libraries of old University College, of Balliol and of Corpus Christi; the older wing of St John's (College) Library; with the past and present libraries at Christ Church, and the original library of Broadgates Hall, now Pembroke College, above the south aisle of St Aldate's Church—all stand east and west. Although then, Wykeham's precedent of a library running north and south was not literally followed, it is yet the fact that from his time onward no College was built but comprehended from the outset a library as a necessary part of its scheme.

Another requisite that had to be provided for in days prior to the invention of banks, whilst usury still continued to be a heinous offence against the code of Christendom, was a strong-room for the safe custody of money, plate, and the common seal, together with the archives, the statutes, charters, leases, Papal bulls, and, in general, all documents bearing a seal—documents on which the very existence of the community depended, and without which its goods and revenues must stand in jeopardy. At New College the splendid muniment tower, remaining to this day almost precisely as the founder left it, gave the lead which nearly all subsequent Colleges followed. Thus, muniment rooms were provided at All Souls' and Corpus Christi Colleges, in the gate-tower, while Magdalen, like New College, has a tower built expressly to contain its muniments. An audit room or bursary for the transaction of business (an apartment of which the stone-roofed exchequer at Merton is a magnificent example) became specially necessary for Colleges possessed of house property and landed estates; but, not occupying any very great amount of space, nor having necessarily any distinguishing external features, no special difficulty would occur in finding some convenient place for it to be fitted in among the rest of the buildings of a College.

In course of time many of the larger Colleges developed into complete self-contained and self-supplying establishments, comprising, besides those portions which may be called, in the strict sense, academic, a farmyard and outbuildings, stables, brewhouse, bakery, kitchen-gardens, and bowling-green or tennis court. Loggan depicts some or other of such features existing about the year 1675, at University, Balliol, Merton, Exeter, Oriel, Queen's, New College, All Souls', Magdalen, Corpus Christi, Christ Church, Trinity, St John's, Jesus, Wadham, and Gloucester. Ball-courts at University, Merton, New College, and Peckwater may, without much difficulty, be recognised in his engravings; and so may farmyards at Exeter, Magdalen, Christ Church, Trinity, and St

John's. Most of these auxiliaries disappeared long ago, owing to change of manners and the paramount necessity, as Colleges increased numerically, of devoting all their available room to purely educational purposes. It is, however, on record that a new bakehouse and brewhouse were provided for at Wadham in 1801. The mediæval sacristy at Merton was turned into a brewhouse in 1827; and at New College there stands yet the outhouse that served the same purpose uninterruptedly down to the year 1903.

A Common-room is, in point of date, a comparatively recent supplement to the constituent parts of an Oxford College. Copied from the Combination-room of Cambridge, where, at Trinity College, its existence can be traced back to 1650, its first institution in Oxford occurred at Merton College in 1661. The following year it was introduced at Lincoln College, and about the same time at Magdalen, where it is known to have been in existence by January 1663. It was instituted at Trinity College in 1665; at All Souls' about 1668-79; at St John's in 1676; and at New College between 1678 and 1680. Thence it became general, and is now regarded as an indispensable factor of every College.

It has been shown how, at the end of the fourteenth century, William of Wykeham inaugurated a new era in College planning. In doing so he was facilitated by the fact that, unlike former founders of Colleges, he had unencumbered ground to build on; for, though the site he acquired was not entirely waste land, it is certain that it contained no buildings, whether Halls or otherwise, suitable to be preserved and incorporated in his new College. He therefore made a complete clearance; after which nothing was left to hamper him in setting out the plan exactly according to his bent. Two centuries, and more, elapsed before so grand an opportunity occurred again, and then by a mere chance. For the instance in point is Wadham College, which, had it been feasible to carry out the founder's intention, would now be standing on the site either of Worcester, or Jesus College. The fact that both these sites were partly occupied already, when Wadham's widow set about her pious work, would materially have affected the character and arrangement of any further buildings that might have been erected by her on either spot. Securing, however, as she ultimately did, a large plot of vacant ground, the foundress became as free and unfettered as Wykeham himself, to propound what scheme she pleased, and how she pleased. Hence a tremendous revolution in Oxford College architecture was brought to pass. The plan of Wadham is as formal and artificial as anyone, surrounded by the atmosphere of the prevailing Renaissance and deeply imbued at the same time with the spirit of mediæval English Christianity, could devise. The harmonious combination of the two elements, old and new, is exceedingly ingenious. Here is a quadrangle, traditional in its plan and yet novel in its rigid symmetry—a quadrangle affording on three sides the amplest living-accommodation that the times demanded. Opposite to the entrance-tower are the hall and ante-chapel in one range. At the one end of the roof is the chapel bell-cote, exactly matching, both in size and shape, the hall-louvre at the other end. Two wings projecting at the back comprise respectively the kitchen and library on the right, and the quire on the left, the chapel itself obviously meant for a reproduction of that at New College. The whole was finished in 1613. The most characteristic motif—the hall and ante-chapel in line and presenting an even row of perfectly uniform windows, interrupted only by a frontispiece, and without the least external token to distinguish between them—was an utter novelty that appears to have won immediate approval. The complete plan was adopted as closely as the circumstances of the case would allow in the rebuilding of the quadrangle at Oriel in 1619-42; and again with but slight modifications in the rebuilding of University in 1634-75; and lastly its chief feature—servile uniformity—was reproduced at the rebuilding of Queen's College in 1710-19, just a century after its earliest introduction at Wadham. In New College quadrangle, on the contrary, the distinction between the two parts of the range comprising the hall and chapel is undisguisedly avowed in the exterior by the different size and level of their respective sets of windows. For Wykeham was too great an artist to hesitate over making his buildings asymmetrical, if the occasion warranted. Compare the *riva* frontage of the Ducal Palace at Venice, a monument universally and deservedly admired. Indeed so absolutely satisfying is it that one accepts it as a perfect whole, without analysing it and probably without ever becoming aware of the uneven distribution of its windows. And yet, though few be conscious of the fact, it is to this very irregularity that much of the fascination and beauty of the structure is due. Only try to imagine the effect of the façade remodelled to precise uniformity, and one is in a position to appreciate the immense æsthetic value of the design as it exists. So all works of mediæval masons, constructed not for parade nor pedantry, but for practical utility, have a natural, inherent charm that is not to be found in buildings reared on a forced and slavish plan, such as that whereof Wadham College first set the fashion in Oxford.

From the fourteenth until the second half of the seventeenth century, the quadrangular type had prevailed as the recognised collegiate use. It might, indeed, happen that for various reasons a quadrangle begun would stop

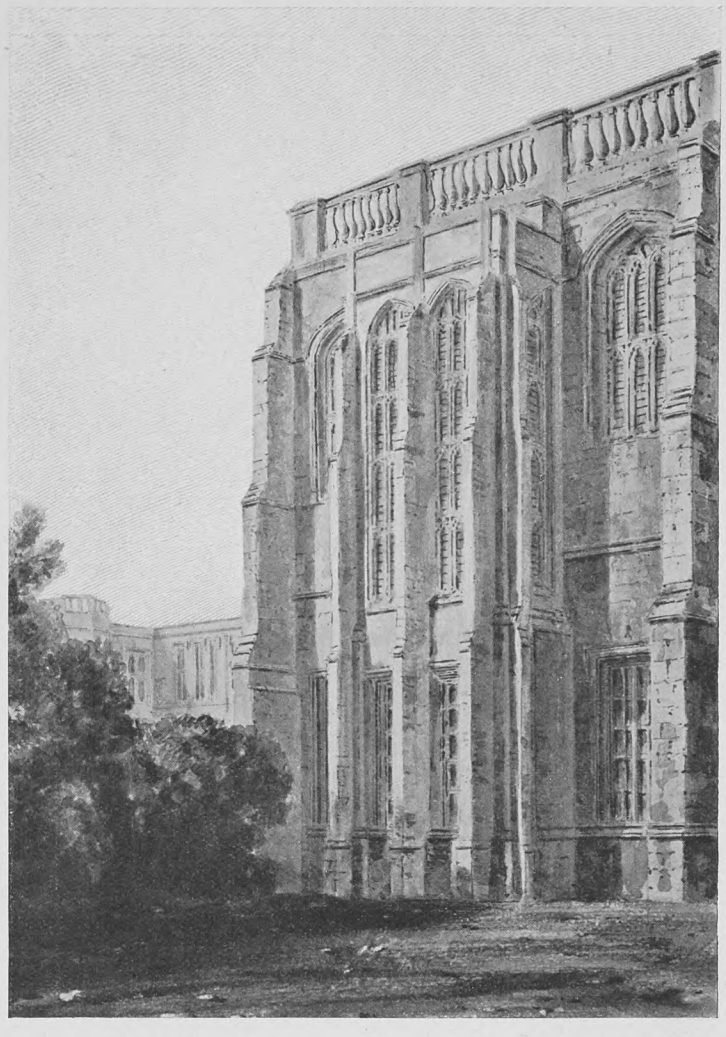
short of completion, and thus never become a true quadrangle; but still the quadrangular standard remained that which was aimed at all the same. At University College, Dr Radcliffe's inner court (1716-19) is only three-sided; but since the deficiency is unseen from the street, it is most probable that, unlike Queen's College, it was not done for deliberate, calculated effect. The motif of the garden court at Oriel (1720-30) is too ambiguous to be cited as an instance one way or the other. The real author of the three-sided plan was not an Oxford man at all, but Dr Caius, of Cambridge, whose antipathy to the quadrangle almost amounted to a monomania. The first architect to force the innovation upon Oxford was Wren, who undertook in 1665 to build a new quadrangle at Trinity, with the Machiavellian intention of cheating the subscribers by giving them no more than three sides of a square. Later, in 1682-85, William Bird built the New College garden-court without a fourth side. Next followed Nicholas Hawksmoor, who (most likely with the advice of Wren) built the front court of Queen's College (1710-34), and the inner court of All Souls'. Neither of these has a fourth side, the place of it being, in both instances, occupied by a wall connecting the two flanks, and having in the middle a conspicuous gateway. The idea was copied, no doubt, from Dr Caius' "Gate of Honour" (1575), but afforded withal a very poor substitute for the noble entrance-tower, set foursquare, of Wykeham's New College. Lastly, Worcester College was planned upon the outline of a capital letter **H**, so as to form both ways, back and front alike, an open three-sided court. The design was that of Dr George Clarke, an open-handed but most mischievous amateur, who left the impress of woeful disfigurement upon every College which he was allowed to touch.

No matter what aspect of Oxford's ancient architecture be considered, it is impossible to dissociate the name of William of Wykeham from its most important developments; for "to his faculty of design" is due the honour, if not of having invented, at least of having contributed, more than any other individual, to promote the currency of the splendid national style of Perpendicular. "The English Gothic masons never truly realised the capacity of Gothic art to spread ceilings of stone, supported on pillars, till William of Wykeham—'wise in building castles'—drilled them and captained them"; and "the vaults elaborated under the fan-vault system . . . at Oxford . . . are stone engineering of extraordinary temerity, but they show no weaknesses," testifies Professor E. S. Prior, F.S.A. "The man who really set the fashion of making Oxford a city of many pinnacles," wrote Professor Case, "was William of Wykeham. Very beautiful they are: they seem to figure the aspiration of a University after the ideal of truth." But it is needless to invest the pinnacle with a literary and homiletic significance, when the constructional service it fulfils is both tangible and useful. In the hands of mediæval builders, the pinnacle was the integral culmination of the buttress, affording the latter a requisite downward counterpoise to the outward thrust of stone vaults or of heavy timber-framed roofs. Nay, of such paramount importance is the constructive principle involved that Gothic architecture itself has been summed up and defined as "the science of vaulting." Professor Case is right, then, in the sense that Wykeham did furnish, in his New College of St Mary Winton, a model of more logical and scientific construction than had theretofore obtained in Oxford. As long as his influence was paramount, as in the case of All Souls' and Magdalen Colleges, the Divinity School, and St Mary's Church, pinnacled buttresses continued to be employed. St Mary's, however, was the latest building in the University to be designed throughout on this grand and vital principle. The first decade of the sixteenth century had scarcely passed away, before the tradition of buttressed construction began to wane. At Brasenose (1509), and at Corpus Christi College (1516), buttresses do not occur. Though Balliol chapel (1521-29), built in continuation of the buttressed library, was itself buttressed, and though at Wolsey's Cardinal College (begun in 1525) the chapel, had it been built, would have been vaulted and buttressed, in imitation of King's College chapel at Cambridge, it is significant that in the whole of the spacious front, including the common gate-tower, and throughout the immense quadrangle, buttresses are conspicuously wanting.* On the dining-hall's north side, toward the quadrangle, there are only pilaster strips crowned with modern pinnacles; but, instead of rising from the ground, as true buttresses should do, these pilasters start merely at the level of the wall-ribs of the unfinished cloister. They are thus utterly incapable of sustaining the wall; on the contrary they hang a dead weight on it. On the south side, where the sloping ground of the old city ditch made structural support indispensable, Wolsey was obliged to have recourse to buttresses for his hall, as illustrated by the view of the (internally vaulted) oriel-bay (page xxi), and also for his kitchen; yet he was so far actuated by the Renaissance that, if he did not regard buttresses as necessary evils, he made them, by the omission of pinnacles, as ineffective as could be. Thomas Wolsey was, in fact, the prime innovator in Oxford. And if, in making the parapet of his quadrangle gay with mediæval beasts, he imagined himself to be reproducing to a nicety the regal splendours, for instance, of St George's, Windsor, he was grievously mistaken. For when he abandoned the use of pinnacled

* The buttress-footings round the inside of Tom quadrangle area are, of course, like the hall-pinnacles, conjectural "restorations" of the nineteenth century.

buttresses, the fatal step was taken, the Rubicon crossed, which separated the architecture of North Europe, instinct with progressive, vital energy, from the South and the lifeless carcase of the classical "orders."

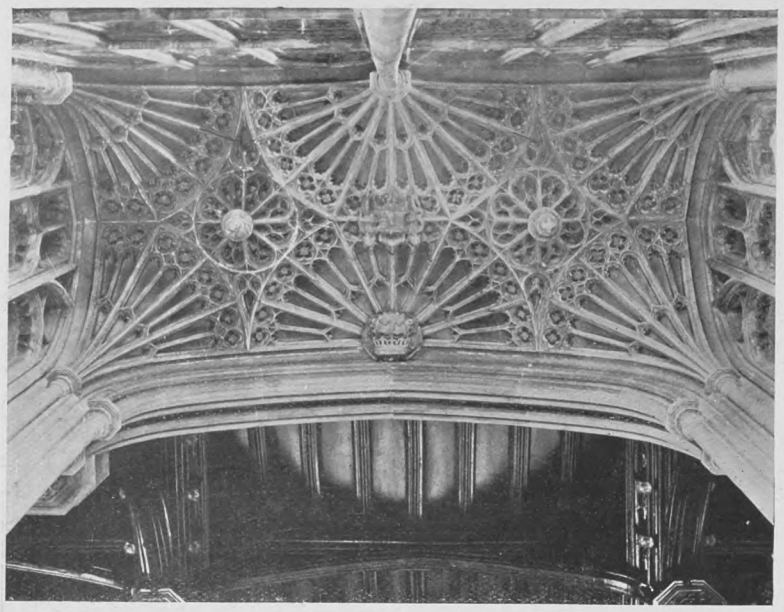
In the studied imitation of mediæval work at Wadham College chapel (1613), buttresses with pinnacles, organically employed, occur for the last time in Oxford. In the almost contemporary Schools' buildings the function of, and relationship between, pinnacles and buttresses was so entirely lost sight of that pinnacles, without buttresses underneath them, and therefore without logic of construction, but mere lifeless archaisms, are introduced by way of ornaments, or rather excrescences, to the battlementing. At Exeter College old chapel, another imitative building (finished 1624), buttresses were employed, but for no apparent reason unless it was to give an air of reality to the painted figment of vaulting within the building. Finally, at Brasenose chapel (1656-58), pinnacled buttresses of a fashion do occur, but the caricature is so extravagantly grotesque as to prove that, in employing them, the builder was merely copying, without the least degree of intelligent appreciation, external features of the ancient St Mary's College chapel, from which the largest supplies of material for the new work at Brasenose had been taken. As might be expected, after the fiasco at Brasenose, no further pretence of buttressed construction was known in the University, unless indeed the eighteenth-century aberrations of Hawksmoor at All Souls' are worth taking into account.



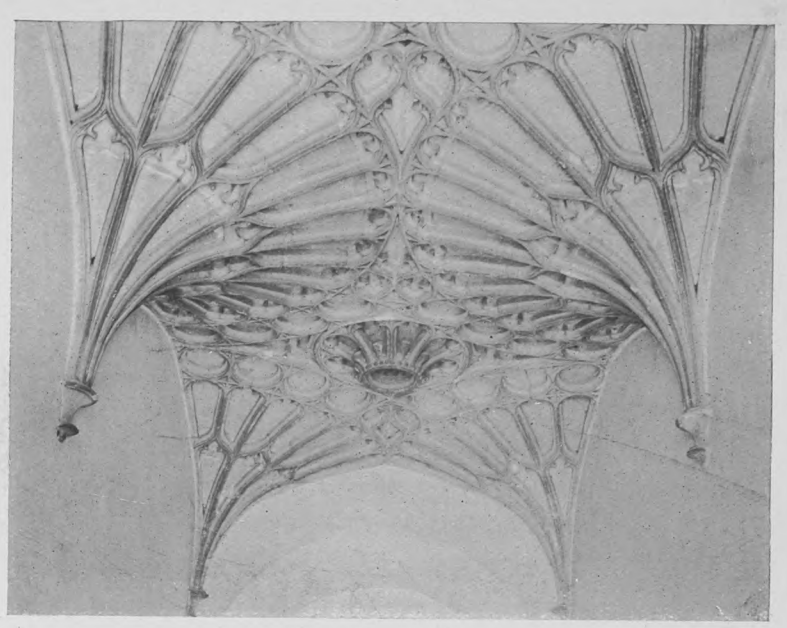
CHRIST CHURCH: EXTERIOR OF THE ORIEL-BAY OF THE DINING-HALL, SHOWING BUTTRESSES ON THE SOUTH SIDE. WATER-COLOUR DRAWING, BY J. C. BUCKLER, FROM HIS PENCIL SKETCH, MADE IN 1811.

On the other hand an astonishing paradox in Oxford architecture is the protracted vitality of fan-vaulting, in very few cases, however, of proportions massive enough to necessitate buttressing. The earliest example is the roof (1480) of the oratory near the high altar at Magdalen (see page 51); and the next (not later than 1529) of the bay window of Wolsey's dining-hall (see the right-hand figure on Plate XXXVI.). There is no way of ascertaining the date of the fan-vaulting (see page 31) at Queen's College, now demolished; but a series of other examples succeeds, the approximate dates of which are tolerably certain. The vaulting of the Common-gates of Wadham (1611) and Oriel (1619) is followed by two elaborate specimens (1631-36) from Laud's quadrangle passages at St John's College; the whole in both cases (as is in fact characteristic of late work) being of one order only, *i.e.*, without distinction either of scale or plane between main and subordinate ribs. The roofs of the Convocation House and Apodyterium were constructed about 1635; and the vaulting of St Mary's south porch in its present form (see page 4) in the year 1637. The fan-vaulting of the mausoleum attached to St John's College chapel, and believed to date between 1633 and 1648, is noteworthy; but by far the most extraordinary example in the University is that built between 1630 and 1640, over the entrance-stair to the dining-hall at Christ Church (see Plate XXXVI.). Next, Brasenose chapel ceiling (1660), albeit of lath and plaster only, is a work of such extreme beauty that it may not be passed over in silence (see Plate XXXI.). The fan-vaulting with which Wren roofed Tom Gateway in 1682 has elaborate rib-mouldings, and comprises no less than forty-eight armorial shields. In the centre are the arms of Henry VIII., Wolsey, Charles I., and Charles II. "The other shields, divided into four groups of eleven each, bear the arms of the principal subscribers" to the tower completion fund, being representatives of the noble families connected with Christ Church. Dr Radcliffe's gateway at University College is the latest example in date, viz., 1716, or considerably more than three hundred years after the first introduction of fan-vaulting in the cloisters at Gloucester Abbey, in 1381.

Strange though it may seem, it is the fact that Oxford contains scarcely any work that can be entitled Renaissance in the strict sense of the term, that is as applied to the early Italian revival. In the whole place there are but two specimens of highest rank. The first, a console, sculptured under Wolsey's direction for the



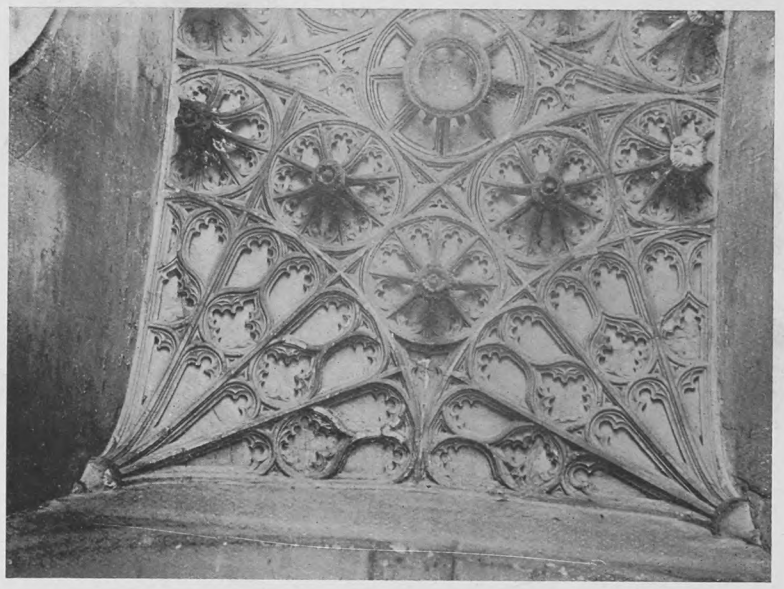
CHRIST CHURCH: ORIEL-BAY IN DINING HALL, 1525-29.



ST JOHN'S COLLEGE: PASSAGE BETWEEN THE TWO QUADRANGLES, 1631-36.



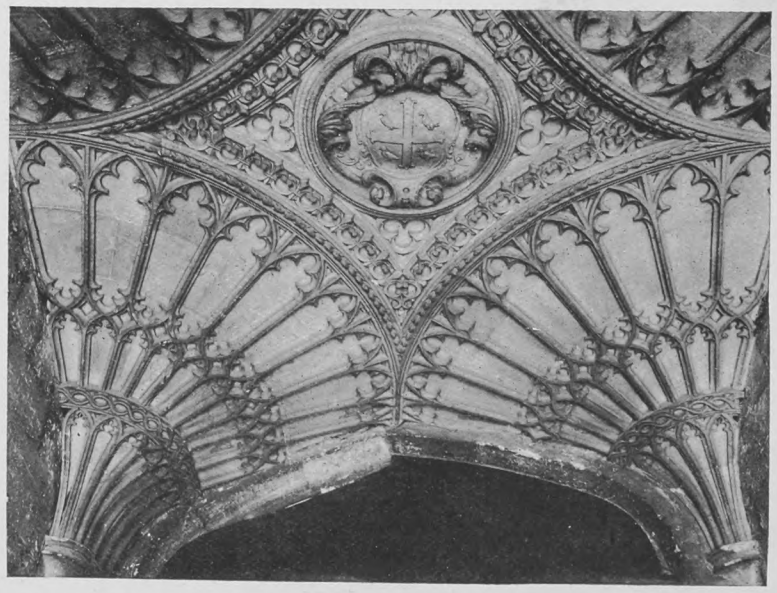
WADHAM COLLEGE: COMMON GATE, 1611.



ST JOHN'S COLLEGE: DETAIL FROM THE GARDEN-FRONT PASSAGE, 1631-36.



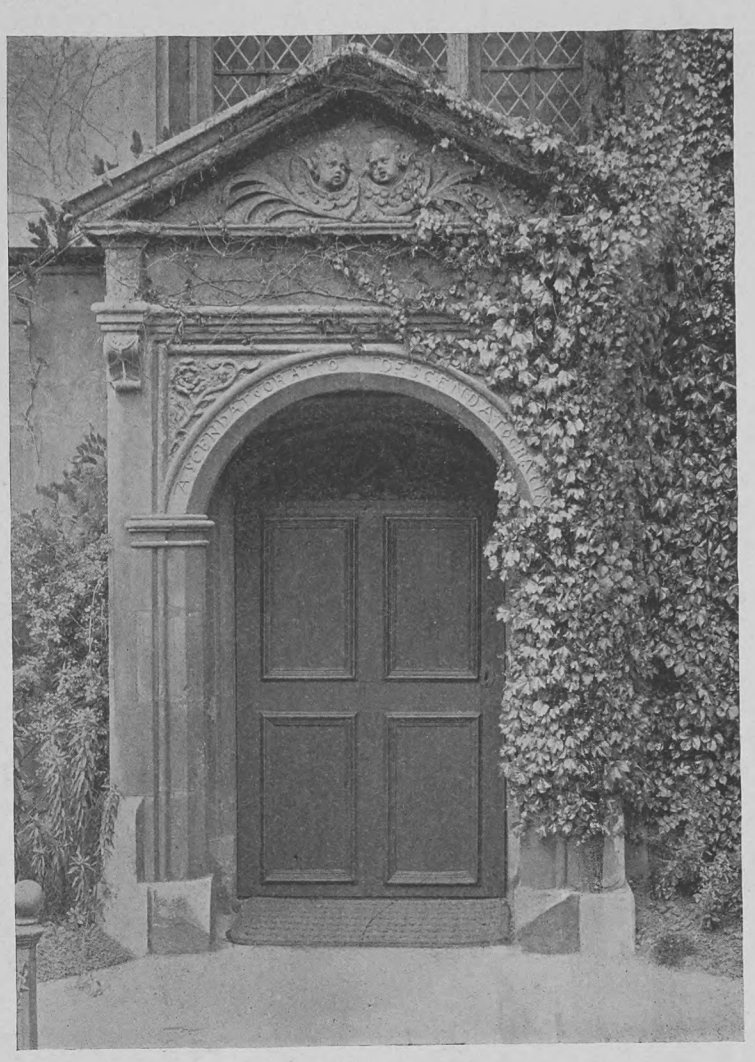
ORIEL COLLEGE: COMMON GATE, 1619.



UNIVERSITY COLLEGE: DR RADCLIFFE'S GATEWAY, 1716.

EXAMPLES OF FAN-VAULTING.

west front of his Cardinal College, exhibits (see page 70) such brilliant handling of the new style as could only have been attained through Italian tuition, if it was not actually executed by an Italian born and bred. The second specimen of genuine Renaissance is the magnificent arcading said to be built by Inigo Jones in Laud's quadrangle at St John's College (Plate XLIII.). But these two masterpieces stand alone, divided, moreover, from one another by an interval of a hundred years. Nor, perhaps, would they have come into existence at all but for the special circumstances of their respective donors. Wolsey was both a *nouveau riche* and also, like Laud and Jones, a courtier. As such, all three men would be liable to extraneous influences from the fashionable world at large, and comparatively immune from the parochialism of the University traditions in architecture.



JESUS COLLEGE: SOUTH DOOR OF THE CHAPEL.

It is incorrect, at any rate as far as Oxford is concerned, to regard Humanism and the Italian Renaissance as allied phases of one and the same thing. For while the University cannot in fairness be accused of reluctance to adopt the New Learning, nevertheless foreign art novelties met there with very little sympathy. True to her character of the home of lost causes and impossible loyalties, Oxford clung with a tragic desperation to her ancient garments of Gothic pattern, hugging them about her until, worn to rags and tatters, they dropped off, and she was constrained to clothe her nakedness with the sole contemporary dress available in the eighteenth century, to wit, that sheer Palladianism into which the illusory "New Birth" movement itself had by that time degenerated. Thus it befell that Oxford architecture never passed through the normal gamut of successive phases of declension from the sixteenth century onward, but that between the perfection of English mediæval masoncraft, as practised by Wykeham, Chicheley, and Waynflete on the one hand, and the corrupt fashion of Trinity, Queen's, and Worcester Colleges on the other, there was no intermediate stage but that of the so-called "Oxford Gothic."

In this style almost all the outward lineaments of Perpendicular were retained: the arches were four-centred; walls were crowned with gables or battlements, and their surface relieved by moulded panel-work or string-courses; windows were hooded by labels and always mullioned, and sometimes even enriched with tracery. The occasional introduction of an incongruous mantelpiece or doorway, with pseudo-Classic jambs and pediment, such, for instance, as that at Jesus College, a porch like that at St Mary's Church, with its corkscrew columns and broken pediment (Plate III.), or even a frontispiece with a display of "Classic Orders" like those at Merton Fellows' Quadrangle (Plate X.), Wadham (page 89), the Schools (page 9), Oriel (Plate XVI.), or University College (Plate VII.), was but a superficial excrescence that scarcely availed to detract from the harmony and old-world aspect of the fabric as a whole. Had the revolution extended no deeper than transforming the accidents of external feature, it might have spent itself in time and no great harm been done. But though its course was gradual—so gradual as to be barely perceptible—it went on surely and relentlessly until the change of essential, underlying substance had become complete. Added to the circumstance, above mentioned, that the buttress, shorn of its pinnacle and no longer requisitioned to withstand the thrust of vaulting, became a functionless dummy, eventually to be discarded altogether, there was another factor, viz., that ground-plans were set out purposely to produce mechanical symmetry and correspondence of parts in elevation. Thus Oxford traditional architecture, which had hitherto sprung robust, free, and untrammelled from the soil, and developed responsive to the needs of the place, was insidiously vitiated and undermined at its very roots; and thus, inoculated with the virus of the miscalled Renaissance, it succumbed at length to the creeping paralysis which already had long held the rest of Western Europe in thrall, and was itself extirpated, a supposititious exotic being intruded in its stead.

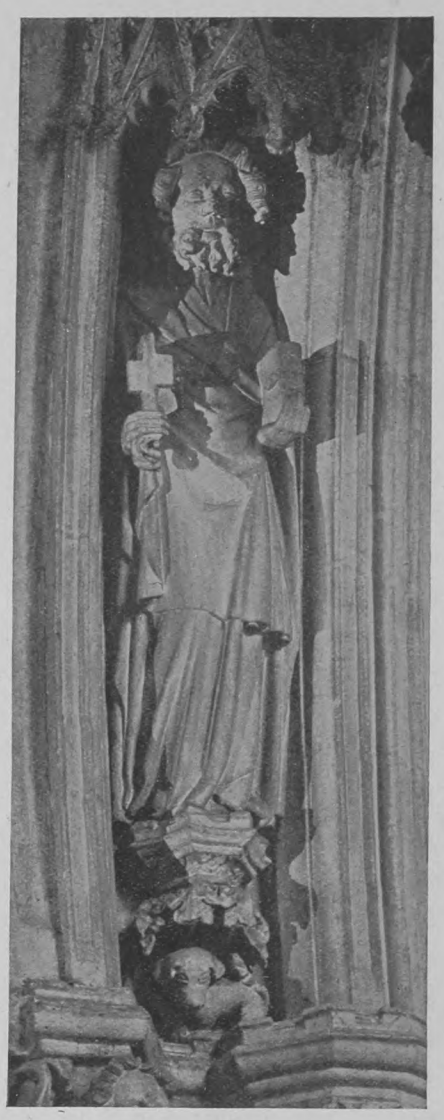
The momentous era of artificiality in ground planning was inaugurated (as explained above in the passages dealing with the development of the College plan) with Wadham College, 1610-13, but it was not until after the



STATUE OF ST MICHAEL (FOURTEENTH CENTURY), FROM NEW COLLEGE, NOW AT TRINITY COLLEGE. DRAWN BY WILLIAM RIVIERE.



STATUE OF ST CATHERINE (FIFTEENTH CENTURY). ON THE SOUTH SIDE AGAINST THE EASTERN CROSSING ARCH AT ST FRIDESWIDE'S.



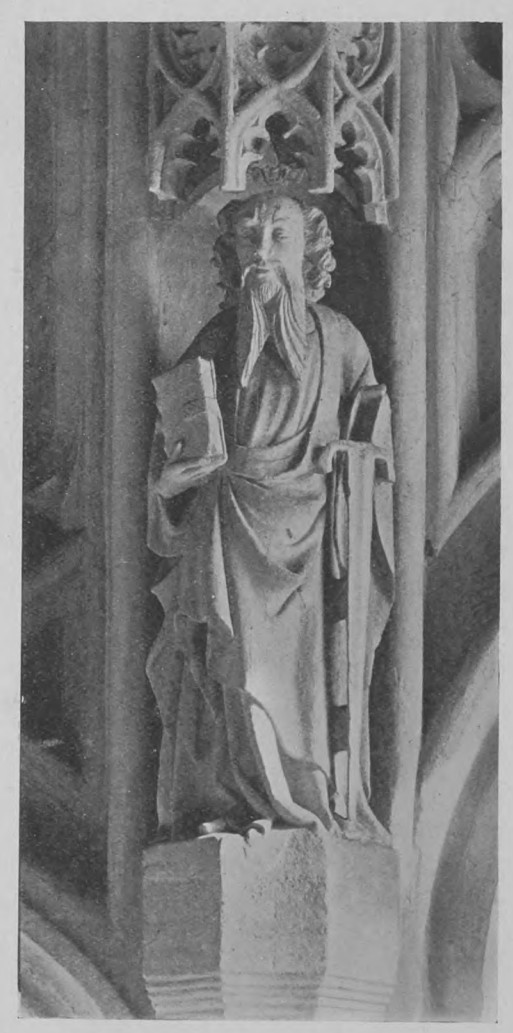
STATUE OF ST PETER (FIFTEENTH CENTURY). ON THE NORTH SIDE AGAINST THE EASTERN CROSSING ARCH AT ST FRIDESWIDE'S.



ST PETER, FROM THE EAST WALL.

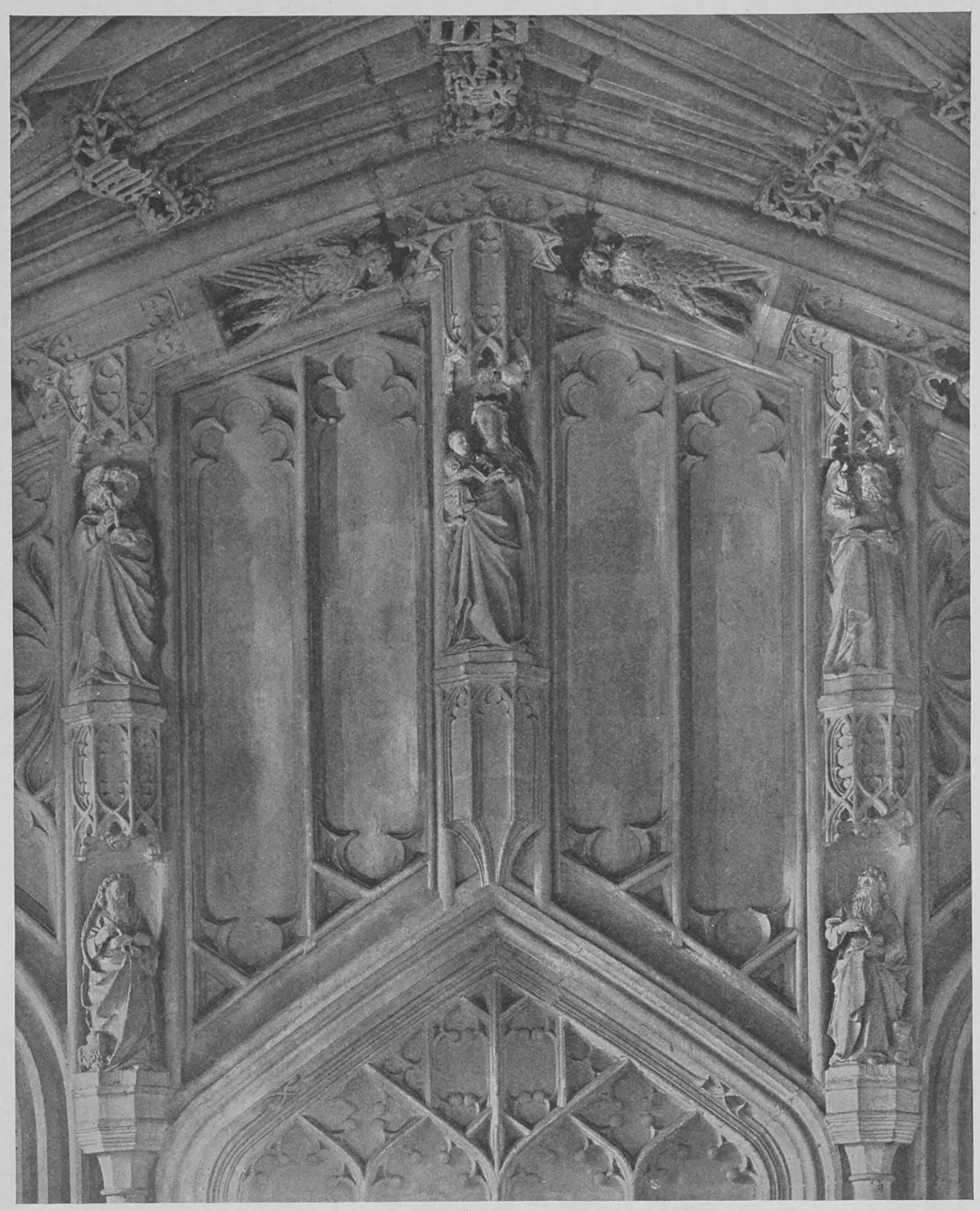


BLESSED VIRGIN AND CHILD, FROM THE MIDDLE OF THE WEST WALL.



ST PAUL, FROM THE EAST WALL.

THREE STATUES IN THE DIVINITY SCHOOL.



The Divinity School: Group of Statuary on the West End Wall.

Restoration of the monarchy that the worst symptoms of architectural debasement declared themselves in Oxford, and even then, happily, they had not become general there. The Sheldonian Theatre (1664-69), the east side of St Edmund Hall, the Ashmolean Museum, and Trinity College buildings —all these before the close of the seventeenth century—and the main part of Queen's College, early in the next century, followed one another in rapid succession. But that the old tradition was not yet utterly crushed was proved by the subsequent erection, in 1719, of Dr Radcliffe's eastern addition, with fan-vaulting beneath the gateway, at University College, and, ten years later, the garden court at Oriel. To that College belongs the supreme credit of having given (no less than sixty years after the consummation of the Sheldonian Theatre) living expression to the historic architecture of Oxford, and of making thereby the last brave stand for tradition against overwhelming odds. It is true Nicholas Hawksmoor's new buildings at All Souls' were subsequent, not being finished until 1756, but they offer such an abject misrepresentation of all that is noblest and best in mediæval architecture that they could have excited nothing but disgust nor have acted otherwise than as a warning at all hazards to eschew Gothic in the future. From 1729 forward, then, Palladianism may be said to have held undisputed sway in Oxford, until a while after there came the inevitable deluge of "Gothic revival."

Before entering upon this subject, however, it is necessary to notice in detail some of the accessory arts represented in Oxford. And first, to treat of figure sculpture as the crown above all other ornaments of architecture. Of mediæval statuary in stone the earliest examples (early-fourteenth century) are the stone figures from the pinnacle niches of the spire of St Mary's Church (page 1). Late-fourteenth century work is exemplified by the mutilated groups from the reredos at New College (page 35); by the figures of the Annunciation and kneeling Founder over the Common-gate, and on the muniment tower front, and also (unless it is of slightly later date) by the decayed statue of St Michael dismounted from the hall-gable of the same College, and now at Trinity College.

Fifteenth century examples are fairly numerous. The arch at the extreme west end of St Frideswide's quire, just east of the crossing, is adorned with four splendid figures, about contemporary with the quire vaulting. They severally represent, on the north, St Peter, and on the south, St Paul, above them being St Mary Magdalene on the north, corresponding with St Catherine on the south. At Merton over the entrance gate are figures of Henry III. and the Founder, both probably of somewhat earlier date than the carved table erected between 1482 and 1507 (page 21). In the front court two sculptured angels (page 22) support the arms of



MAGDALEN COLLEGE: STATUE OF ST MARY MAGDALENE, ON THE WEST FACE OF THE FOUNDER'S TOWER.



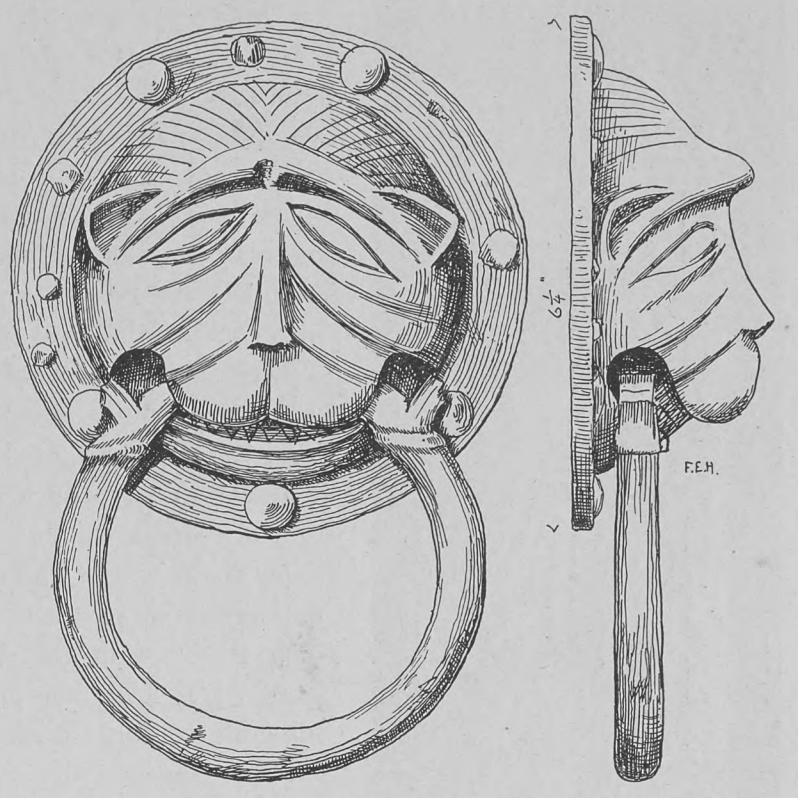
UNIVERSITY COLLEGE: STATUE OF JAMES II., ON THE SOUTH FACE OF THE MAIN GATE TOWER.

Fitzjames (1497-1503), who moreover gave one of the two statues of saints which adorn the north transept front of the chapel. At All Souls', over the entrance gate, are figures of Henry VI. and the Founder (page 48). At Magdalen there are four figures (the uppermost pair representing Saints John Baptist and Mary Magdalene) in niches on the west front of the Founder's Tower, and five smaller figures over the west door of the chapel (Plate XXV.), all nine presumably works of the time of Edward IV., as also are the beautiful heads of the corbels in the dining-hall of Magdalen (page 57). There is an Annunciation of the latter part of the fifteenth century over the door of Our Lady at Smith Gate (page 97). A magnificent array of late-fifteenth century figures enriches each end wall in the Divinity School, while smaller figures occupy the niches of the roof pendants. Next in order of date, 1502-3, are the statues in the niches of the central pinnacles of Magdalen Tower; and the St John Baptist in the niche outside over the Common-gate of St John's College (page 77). To this list must be added the early-sixteenth century alabaster effigy of Principal Noble of Broadgates Hall, in St Aldate's Church, and the founder's tomb, dating from early in the second half of the sixteenth century, at Trinity College. Curiously enough, Oxford boasts no statue of Henry VIII., nor of Queen Elizabeth, but there is a fair quantity of later stone figures. The James I. in the frontispiece of the Schools Quadrangle (page 9) is a contemporary work, but the effigies of the same monarch, and of the founder and foundress, in the frontispiece at Wadham College (page 89) are only crude and ungainly substitutes for perished originals of the seventeenth century. The two kings (page 29) and the Madonna in the frontispiece at Oriel, together with the Madonna (Plate IV.) over the south porch of St Mary's Church, are of the time of Charles I. The pair of statues, representing Charles I. and II., in the recesses of the north front of the Physic Garden Gateway, was erected not earlier than 1693. Another Charles II., in the guise of a Roman general, was placed, between 1675 and 1738, over the north door of the Sheldonian Theatre, as well as the pair of statues which flank the south front of the same building. One of them—also a Roman general—is believed to represent the Duke of Ormonde; the other, in gown and bands, Archbishop Sheldon himself. Above the gateways of University College are statues of James II. (1685-88), Mary II., Queen Anne, and Dr Radcliffe (1719). Another statue of Queen Anne, heavily bewigged, the gift of Robert Harley, between 1702 and 1711, was set up at Christ Church over Tom Gateway, where it still stands overlooking the great Quadrangle. The Wolsey on the outside of the same gateway was originally erected, in 1719, above the entrance to the dining-hall lobby. This statue is a local and inferior work, of theatrical pose, and pompous without being impressive. It was moved to its present position in 1872. At Queen's College, along the west façade of the Library substructure, a series of eight statues of royalties and donors (whose names will be found on page 32) was set up after the first quarter of the eighteenth century; over the High Street entrance is Cheere's statue of Queen Caroline (1735). The six allegorical figures surmounting the southern pediments at Queen's (1733-34); the four on the parapet of the entrance tower at Trinity College (*circa* 1692), and those on the top of the Clarendon Printing House (1712-13) are debased; but the utmost depth of degradation to which sculpture ever sank in Oxford is exemplified by the terminal monstrosities on the piers of the enclosure about the Sheldonian Theatre. They were in existence by 1675, and must therefore be nearly, if not quite, coeval with the Theatre itself, a work for which Sir Christopher Wren was responsible (1664-69).

Mediæval figure-sculpture in wood is well represented by some of the misericords (early Perpendicular) at

New College (see page 35), and by the angels in the open roof (1442) at All Souls' College. The hall daïs at Magdalen includes some figure-panels, dated 1541 (see Plate XXVI.). A statue of Queen Philippa, the workmanship of which appears to be of the seventeenth century, with modern colouring, is preserved in the Library of Queen's College. A St Catherine, from the destroyed chapel-screen (1636) of Balliol College, has been erected there in the Library. The stall-ends in Lincoln College chapel are surmounted by statuettes (1686) of Moses and Aaron, the four Evangelists, recognised by their emblems, and Saints Peter and Paul. Olympian versions of the Evangelists (1694) on the screen of Trinity College chapel (see Plate XLI.) also remain *in situ*.

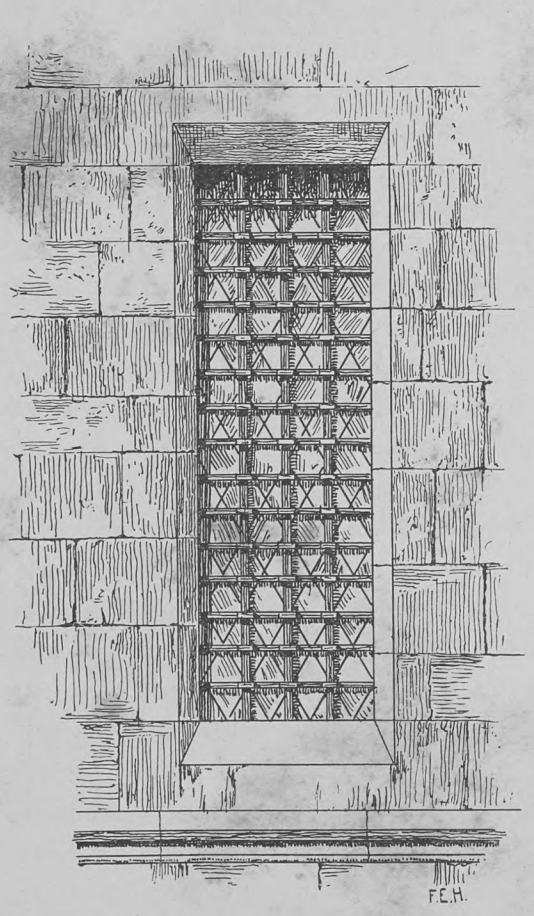
Of bronze work in Oxford an early example is the Brasenose door-handle. It belongs to a type of which the miscalled "sanctuary knocker" at Durham is perhaps the best known instance in this country. To the seventeenth century belong Le Sueur's bronze statues of King Charles I. and Queen Mary at St John's College, incomparable works, the artistic value of which can hardly be exaggerated.



Brasenose College: Bronze Door-Knocker, from Stamford. Drawn by F. E. Howard.

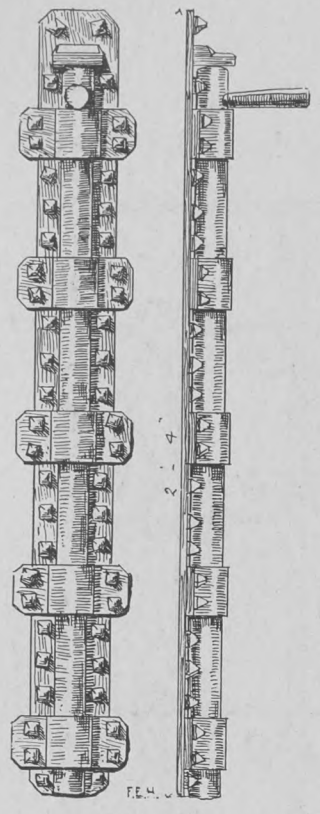
Oxford is peculiarly rich in engraved memorials in brass, or rather latten; among which, however, as one would expect, considering the nature of the place, not a single effigy in armour is to be found. The best examples of ecclesiastics are at Merton and New Colleges (see Appendix I.).

In respect of mediæval ironwork Oxford is ill supplied. Indeed, it contains only one example of the first rank, viz., the thirteenth-century door furniture at Merton College (page 20). It may be that the ancient custom of fastening the Common-gate by means of a bar, either of iron or of timber,* retarded the use and development of ornamental lock plates on any scale of importance; but this circumstance would only account for the dearth of one particular class of ironwork objects. On the north door of the tower of St Mary's Church is a handsome handle-plate with ring handle (page xxviii), which, however, is scarcely older than the early part of the sixteenth century. The late-fourteenth century gratings that protect the upper windows of the Muniment Tower at New College are interesting specimens of their kind, but devoid of any decorative feature. The same remark applies to the many-studded bolt at Magdalen (page xxviii), a work which is undoubtedly ancient, but without any indication of a definite date. The iron gates of the Danby archway, built by Inigo Jones in 1632, and forming the main entrance to the Physic Garden, look as though they ought to belong to the fifteenth century; but are so overlaid with rust and paint as to make conclusive examination impracticable (page xxviii). It is so unlikely that, at the period when these gates were erected in their present position (after Ingram wrote in 1837), any smith could have produced, or have tried to produce, such excellent Gothic design, that it may safely be assumed that the gates (which, moreover, are entirely out of keeping with their surroundings) were brought,

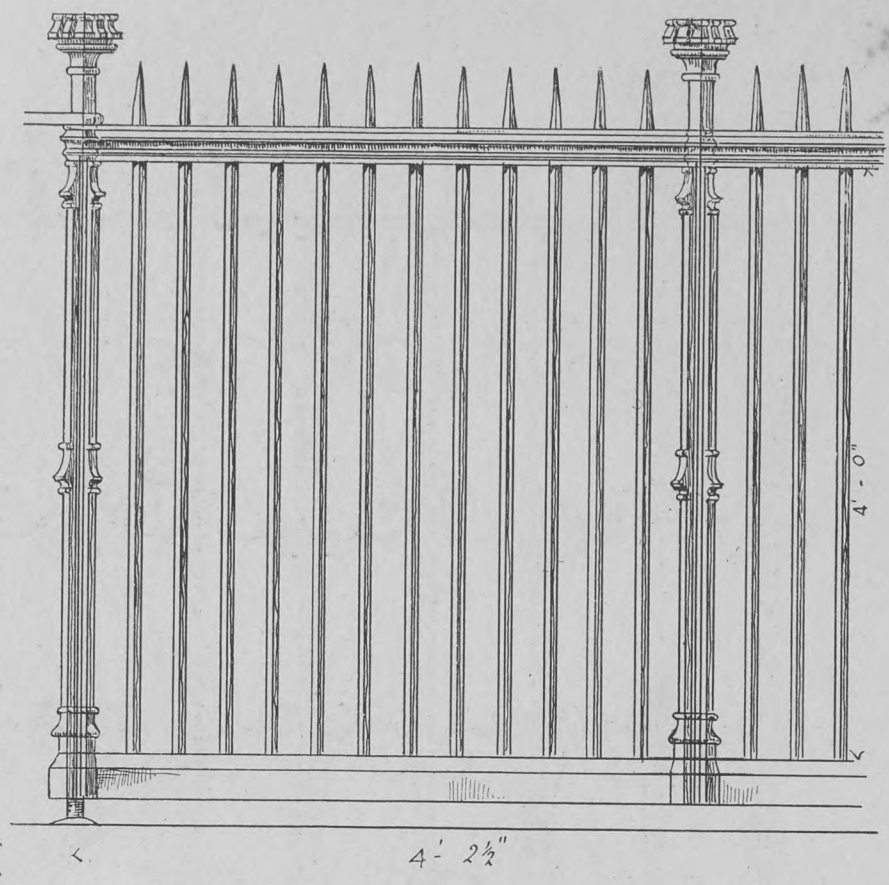


New College: Grate to Protect the Windows of the Muniment Tower. Late-Fourteenth Century Work. Drawn by F. E. Howard.

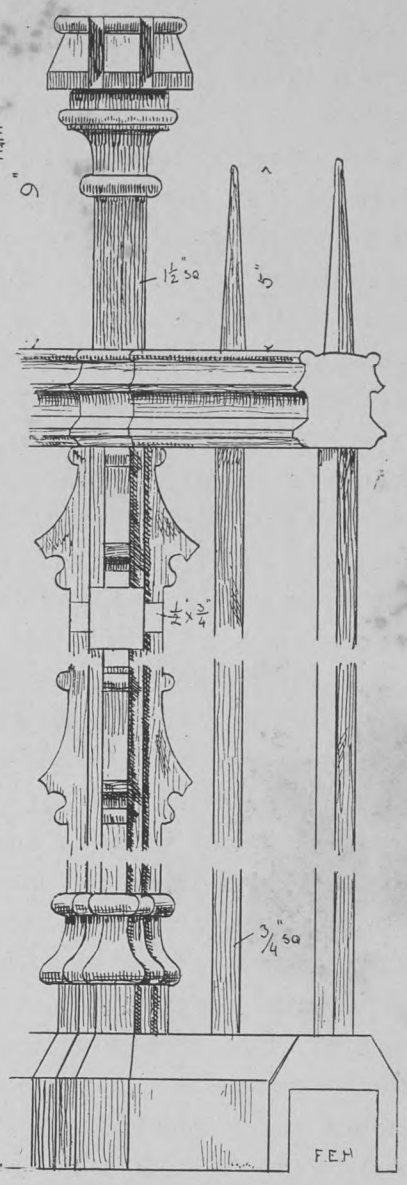
* Mr F. E. Howard kindly supplies a technical description of two typical examples:—(1) New College. The main gates are fastened by a long, stout, wooden bar, which is rigidly bolted to one leaf and secured by a padlock and hasp to the hanging-stile of the other. (2) Magdalen College (disused doors of the Founder's Tower, originally the principal entrance). A long bar of iron is pivoted, nearly in the middle of its length, to the meeting-stile of one leaf, in such a way that, when the doors are open, the bar hangs in a vertical position, and when the doors are shut, it can be swung round into an horizontal position and firmly held there, its ends sliding under iron hooks in both leaves.



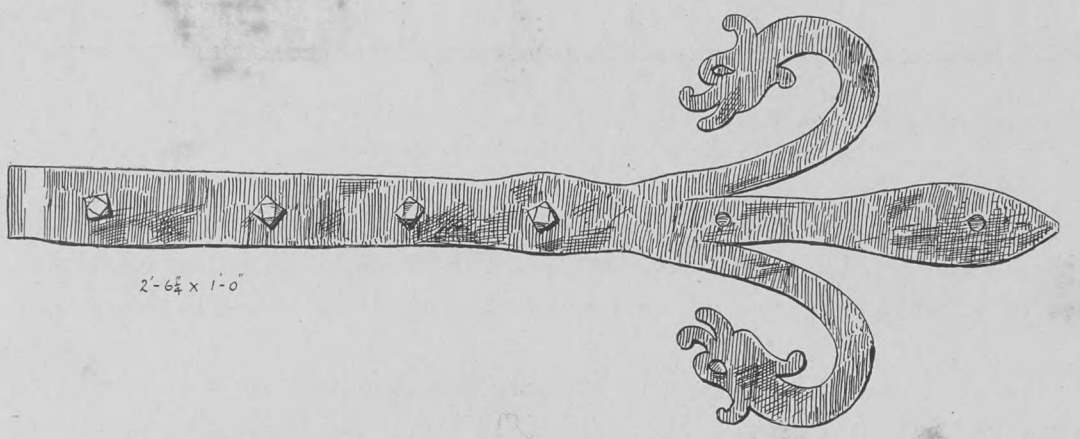
MAGDALEN COLLEGE: ANCIENT BOLT INSIDE THE GREAT DOOR (NOW DISUSED) OF THE FOUNDER'S TOWER.



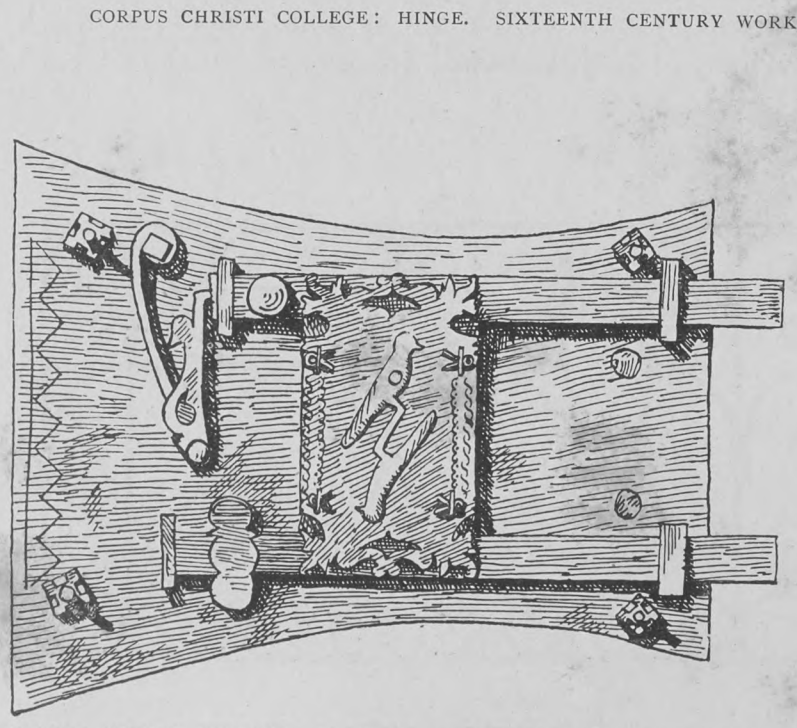
PHYSIC GARDEN: IRON ENTRANCE GATES. LATE-FIFTEENTH OR EARLY-SIXTEENTH CENTURY.



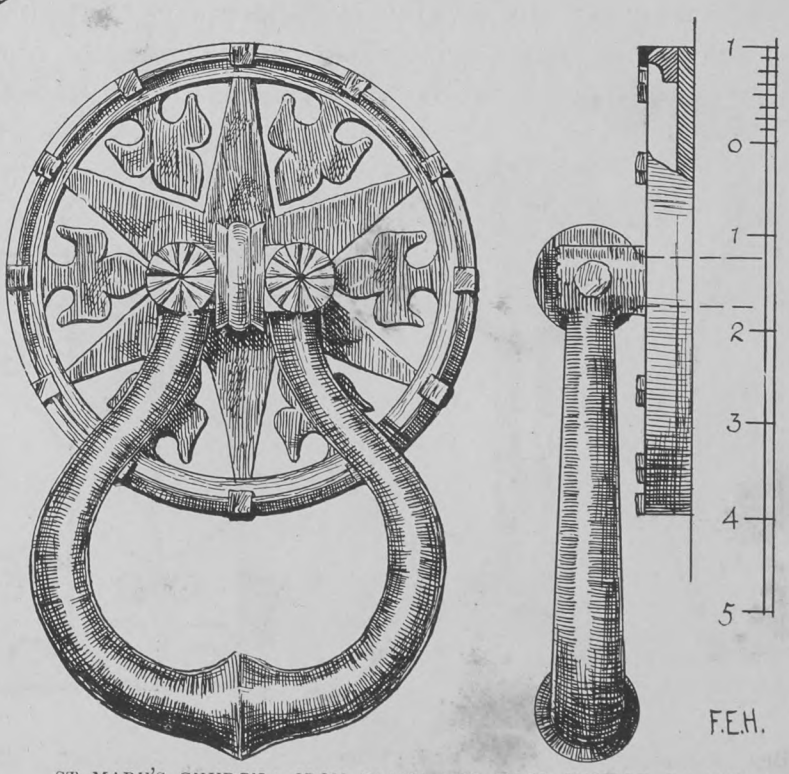
DETAILS AND SECTIONS OF PHYSIC GARDEN GATES.



CORPUS CHRISTI COLLEGE: HINGE. SIXTEENTH CENTURY WORK.



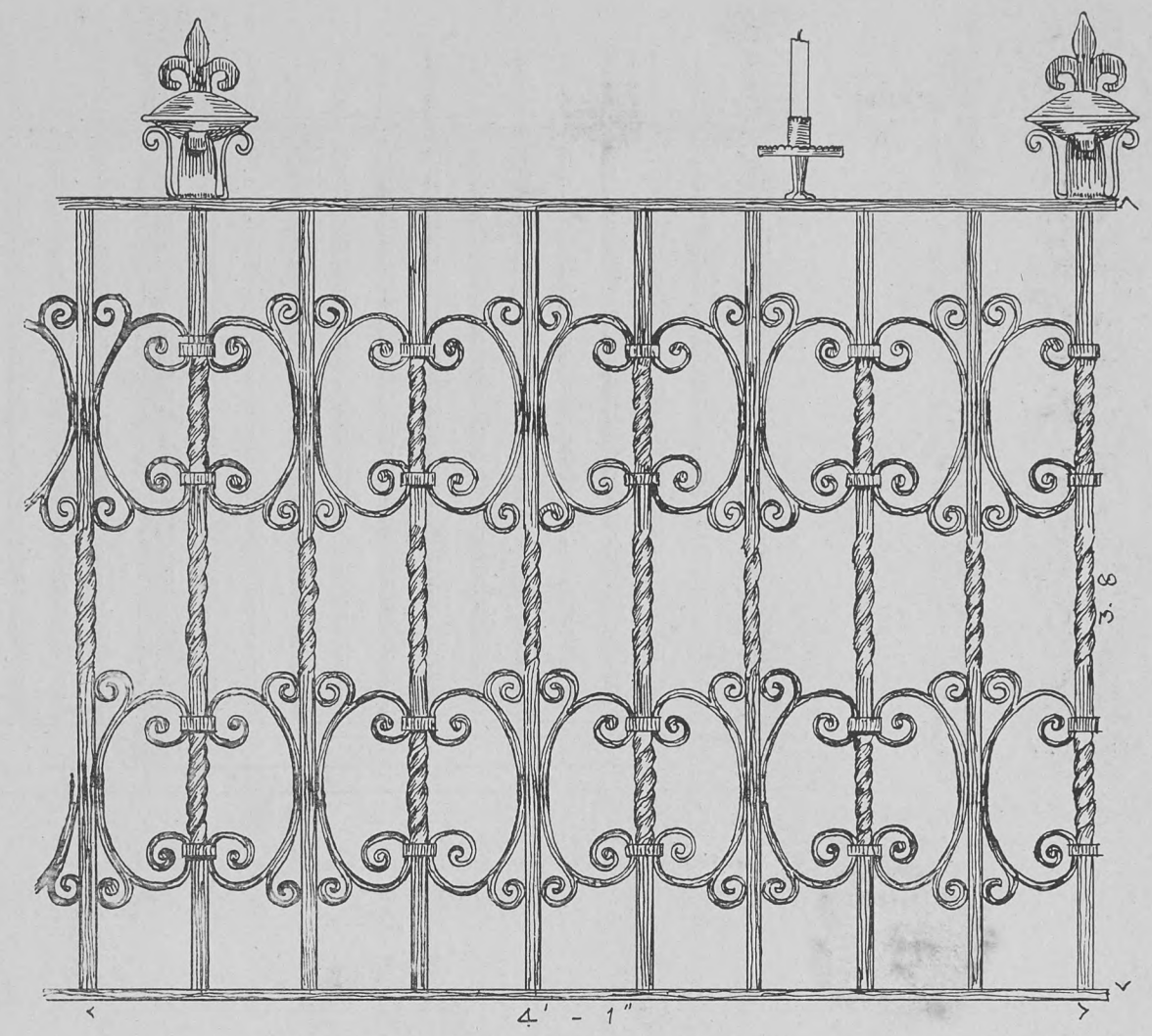
CORPUS CHRISTI COLLEGE: LOCK, OF THE SECOND HALF OF THE SIXTEENTH CENTURY, ON THE SAME DOOR AS THE HINGE ABOVE DEPICTED.



ST MARY'S CHURCH: IRON PLATE AND DROP HANDLE ON THE NORTH DOOR. EARLY SIXTEENTH CENTURY.

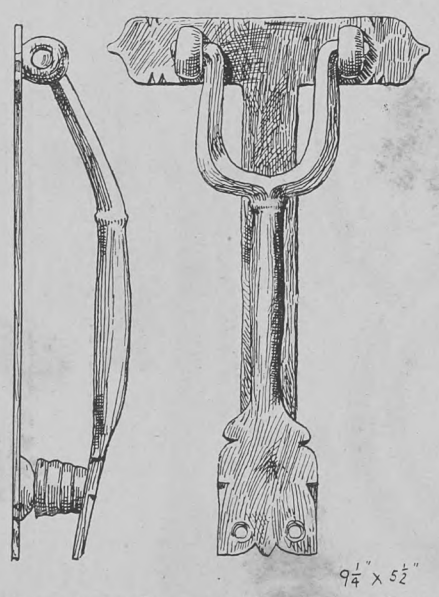
EXAMPLES OF IRONWORK. ALL DRAWN BY F. E. HOWARD.

ready made, from elsewhere. They do not fit the opening, and, in order to fill up the space, there has been inserted, between the arch-jambs and the outer uprights, a bar which is different in finish from the rest of the work. At the same time, the gates, much as they resemble a well-known type of grate surrounding mediæval tombs, appear to have been intended for gates from the outset, for otherwise the meeting-stile would not be worked into its peculiar section. Furthermore, the mouldings are returned round the outer uprights. If these gates, then, were originally designed for some indoor situation, and were not exposed to the open air until the nineteenth century, their excellent state of preservation would be accounted for; but altogether the subject is beset with difficulties. An ornamental lock and hinges on a door on the first floor in the south-east corner of the quadrangle at Corpus Christi College are probably not earlier than the middle of the sixteenth century (page xxviii). The north door of Adam de Brome's chapel at St Mary's Church has two hinges, the extremities of which are beaten out and quaintly shaped and pierced—work, presumably, of Elizabethan date.

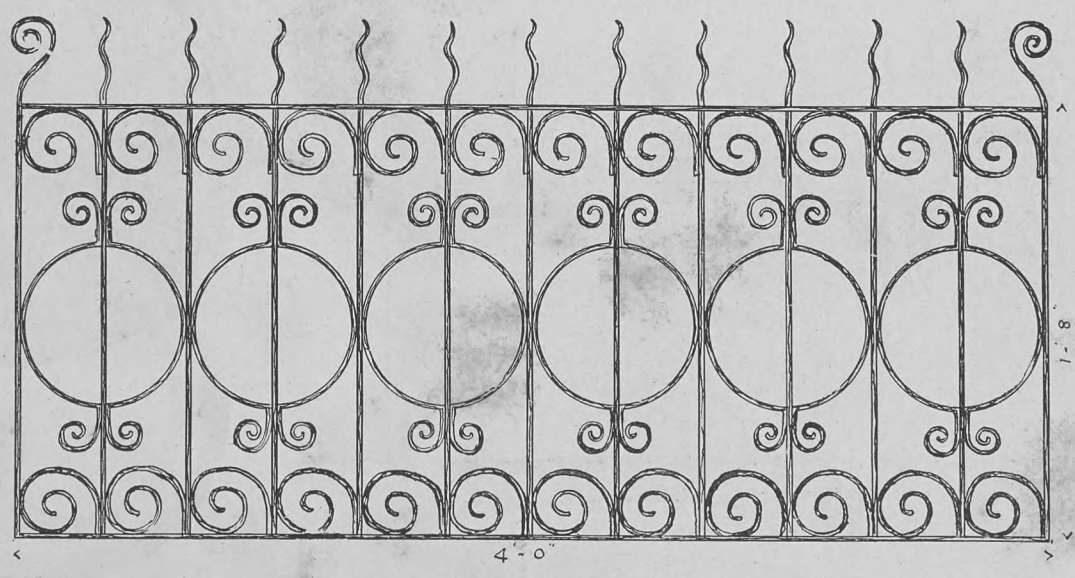


Wadham College: Iron Railing to the Buttery Staircase. First Half of the Seventeenth Century. Drawn by F. E. Howard.

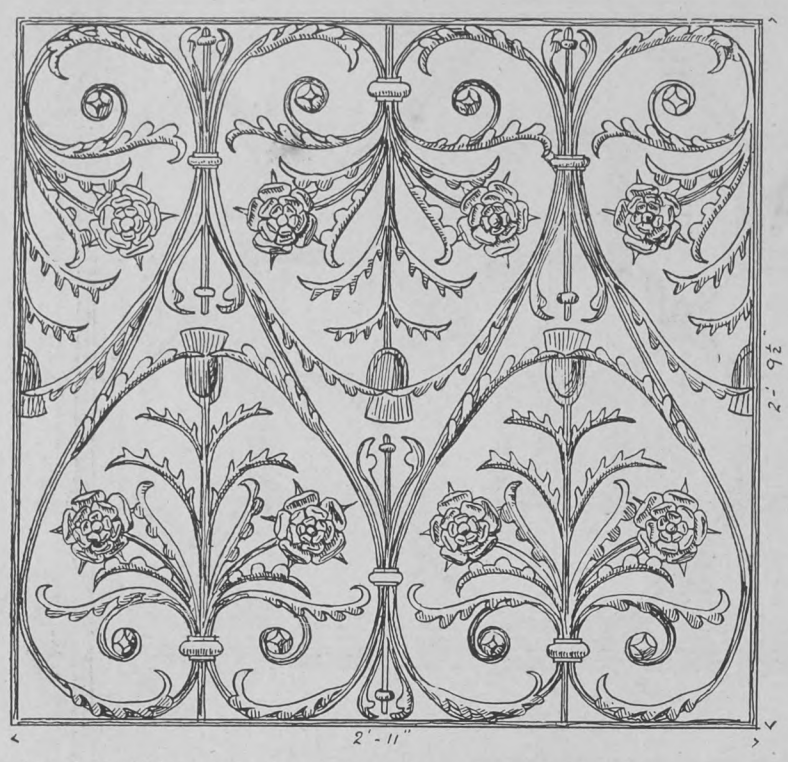
As might, perhaps, be expected, Oxford ironwork increases in quantity proportionate to the advance of years, attaining late to abundance in the eighteenth century. The simple, but handsome, wrought-iron railings of the buttery stairs at Wadham date apparently from the first quarter of the seventeenth century; to which also may be assigned the door-knocker in the front quadrangle at Brasenose. It belongs to the "spur"



Brasenose College: Spur-Form Door-Knocker on the East Range of the Quadrangle. Drawn by F. E. Howard.



All Souls' College: Railing of the Entrance to the Codrington Library at the North End of the Piazza. Late-Seventeenth Century Work. Drawn by F. E. Howard.



All Souls' College: Ironwork Panel in the North Door of the Ante-Chapel. Drawn by F. E. Howard.

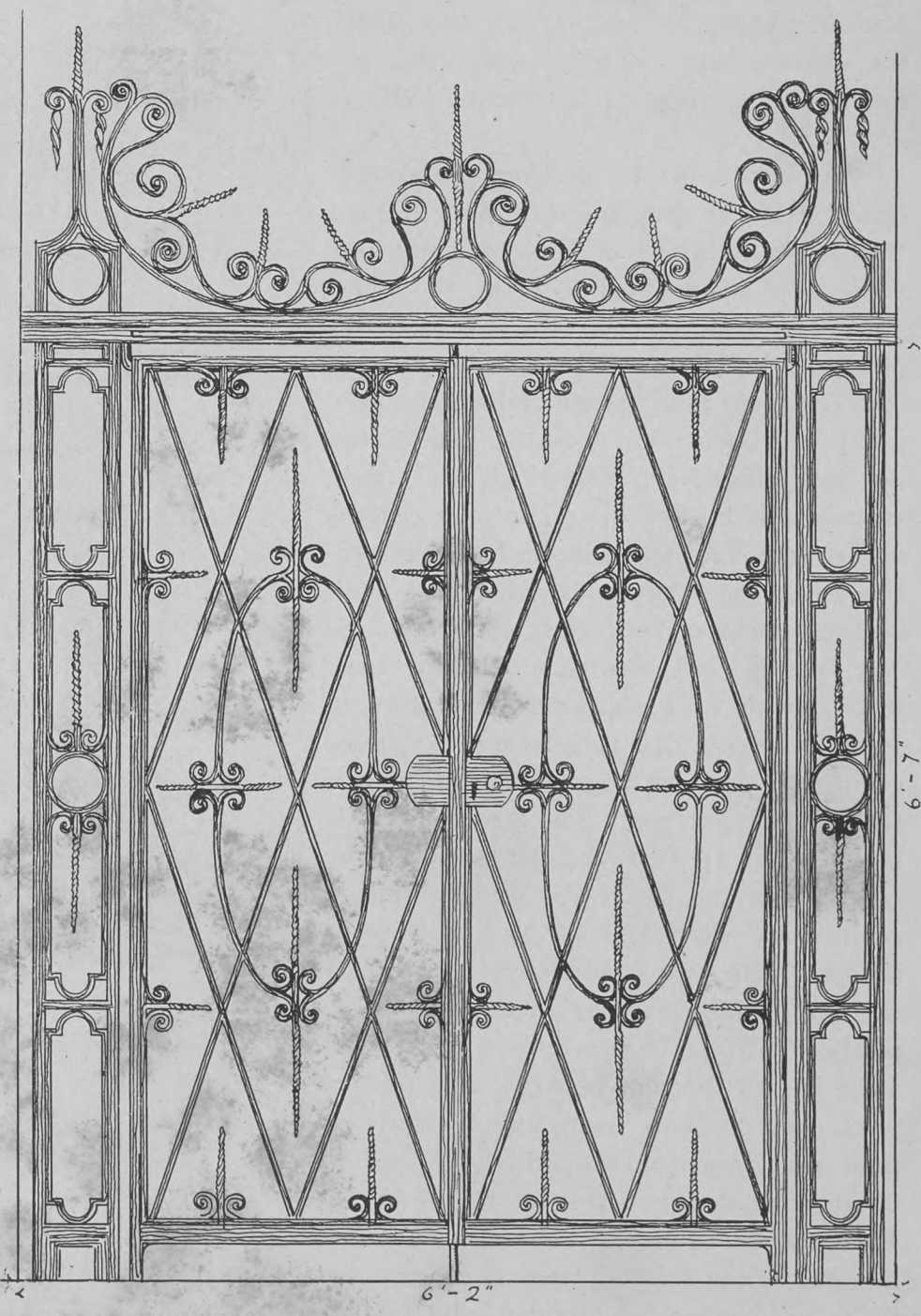
evidences of late and degenerate fashion, albeit the work can scarcely be earlier than about 1660 to 1680.

In the case of the iron gate under the south-west part of the library at Queen's College), the rectangular portion comprises ornament which is both germane to the material and strongly reminiscent of Gothic cusping. But the cresting above the lintel, and especially the piers and their finials, proclaim a much later fashion. This work, like the previously named example, is assigned by Mr Starkie Gardner to about 1660-80. Much the same motif, a lozenge in outline upon a saltire, was introduced in the gates in front of the north entrance of the Ashmolean Museum in Broad Street.

A feature which appears in the Sheldonian Theatre railings (*circa* 1668), and was adopted in some subsequent Oxford ironwork of no particular importance, is the inordinate height to which the uprights extend above the upper horizontal bar. The gates (*circa* 1713) under the Clarendon Printing House are by Tijou, and most probably suggested the design of those which fill the arched opening in the middle of Hawksmoor's piazza at All Souls' College, and which must be regarded as archaistic for their time, since they can scarcely be of much earlier date than 1734. 'Somewhat in the same archaistic manner are the gates to the President's Garden at Magdalen College." Thus writes

type, which lasted into the reign of James I. There are picturesque hinges of seventeenth century date in the Bodleian Library. The ornamental latch (page 28), from the demolished Caroline chapel at Exeter College is probably coeval with the chapel itself.

The panel of wrought ironwork in the ante-chapel door at the south end of the piazza at All Souls' College is believed by Mr Starkie Gardner to date from the Restoration period, to which comparatively few specimens, south of the Tweed, belong; although a number of characteristic examples about this time was being produced in Scotland. The introduction of a thistle in the ironwork at All Souls' may well be due to the southward spread of Scottish traditional motifs. The railing (page xxix) which, from its construction and position at the foot of the library stairs at the north end of the piazza at All Souls', seems designed for a doggate, is of a simple character that does not flaunt the



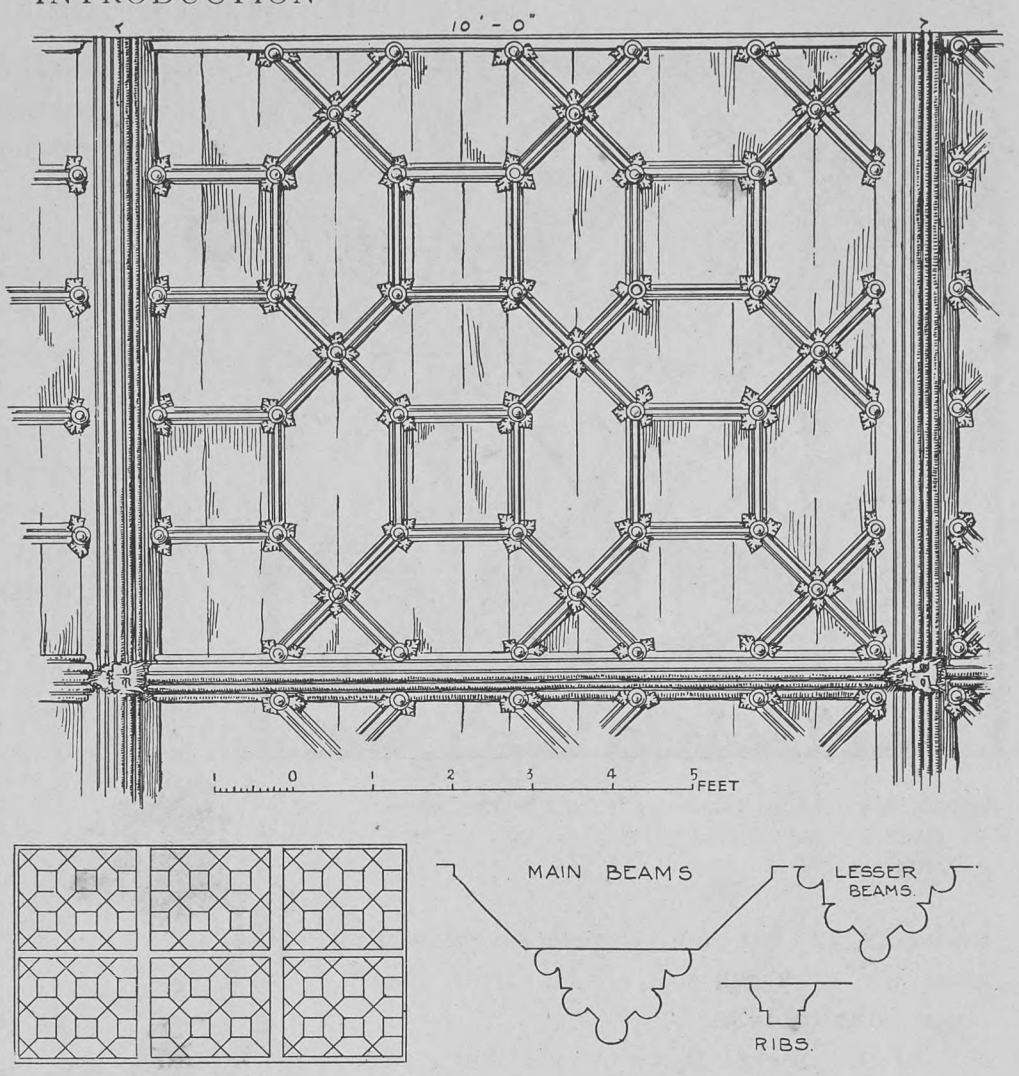
Queen's College: Gates leading to the Garden from the West Side of the Inner Quadrangle. Drawn by F. E. Howard.

Mr Starkie Gardner, who considers the finest gates in Oxford to be those which Thomas Robinson, of Hyde Park Corner, made in 1711 for the garden court at New College; in 1713 (see page 76) for the east entrance of Trinity College, and in 1737 for the south, or Broad Street, entrance. The gates of the south porch at St Mary's Church (see Plate IV.), in the style of William Edney, are after 1675 and possibly as late as 1744.

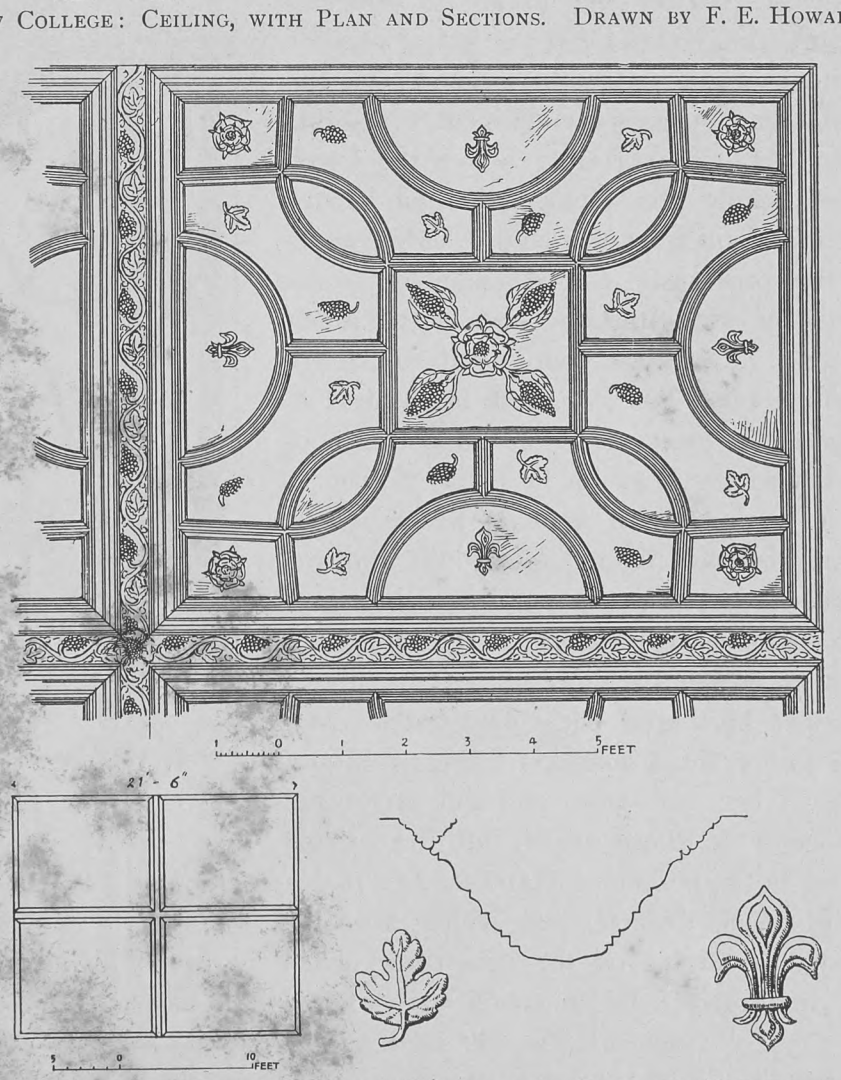
Further examples of eighteenth-century work are the iron gate in the garden front of St John's College; a garden-gate at Wadham College; another, leading to Addison's Walk, at Magdalen; another, decidedly Italian in character, at Corpus Christi; the gate closing the Divinity School; the ironwork designed by James Gibbs for the Radcliffe Camera (*circa* 1740), and lastly, the unpretentious railings, dating from before 1768 (see page 24) at Merton College.

As to leadwork, no finer rain-water heads exist in England (always excepted the superb examples at Haddon Hall) than those in Laud's Quadrangle at St John's College (1635), and on the south façade of Bodley's Schools (1624). The former (see pages 79 and 81) are elaborately decorated with gold and colours; the latter, not less effectively, with black and white treatment (see page 9). The lead cisterns at Trinity (1740) and Lincoln (1745) respectively (see pages 75 and 43) are good average specimens of their class and period.

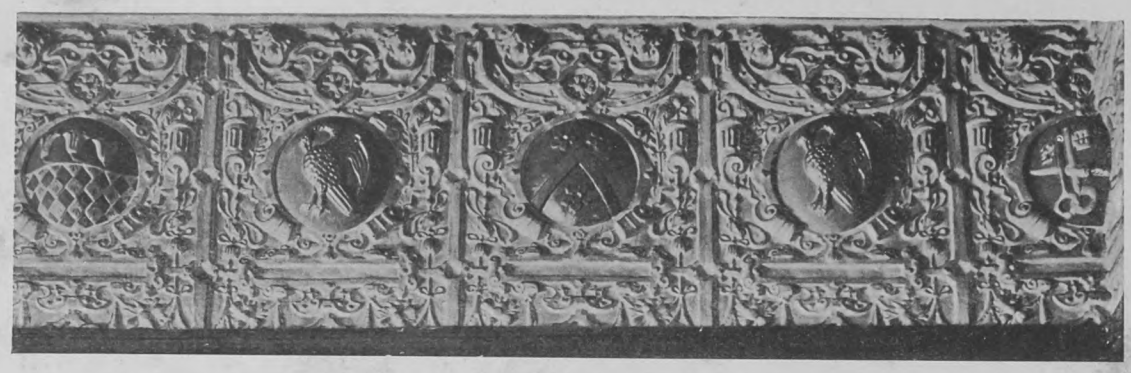
Passing reference has already been made above to a characteristic feature in some Colleges, viz., the decorative plaster ceiling of the apartment immediately over the Common-gateway. The earliest example in Oxford is at New College, but cannot be earlier than the latter part of the fifteenth century and may be even as late as 1520 or 1530. Its style is admirable Perpendicular, and, being executed partly in wood, partly in plaster, it represents a transitional stage in development between solid timberwork on the one hand and plasterwork pure and simple on the other. A ceiling of identical design occurs in the vestry of Bath Abbey Church. It should be noted that the earlier system of ceiling decorations, built up of moulded wooden ribs (as for instance in the example at Wolsey's closet



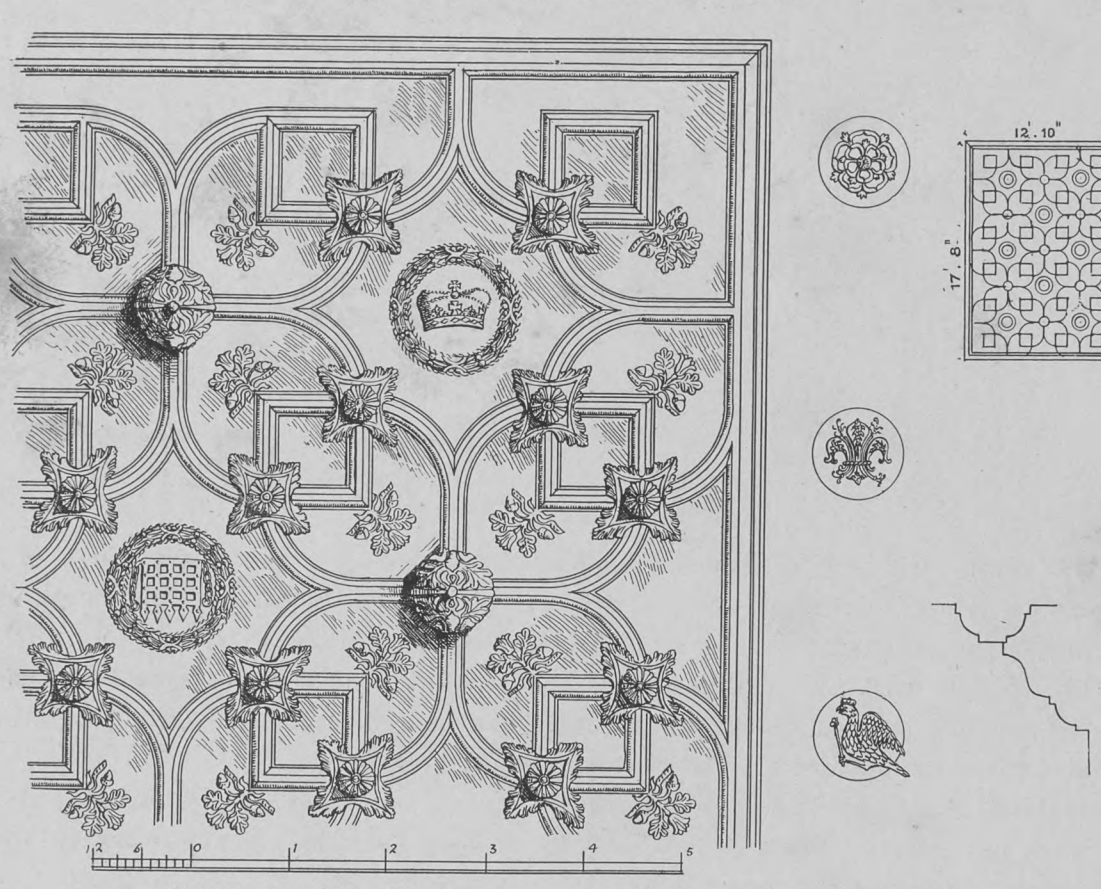
New College: Ceiling, with Plan and Sections. Drawn by F. E. Howard.



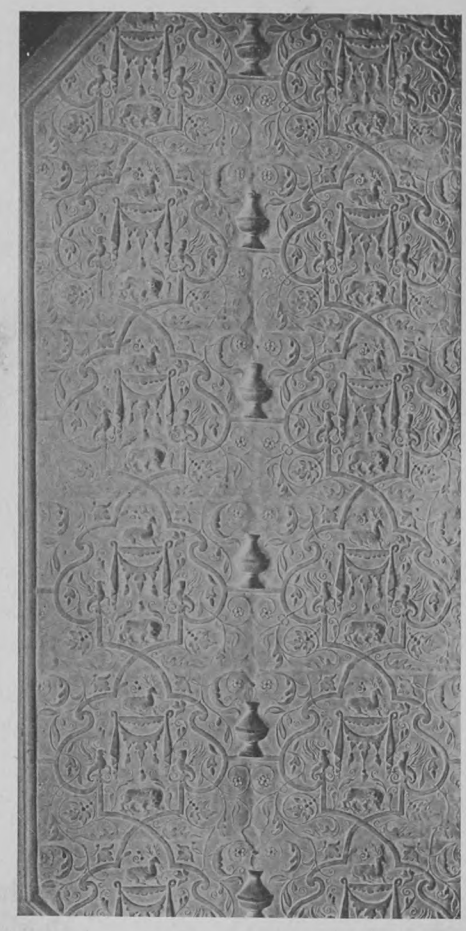
Brasenose College: Plaster Ceiling, with Plan and Details. Drawn by F. E. Howard.



CORPUS CHRISTI COLLEGE: PLASTER FRIEZE.



CORPUS CHRISTI COLLEGE: CEILING, PLAN AND DETAILS. DRAWN BY F. E. HOWARD.



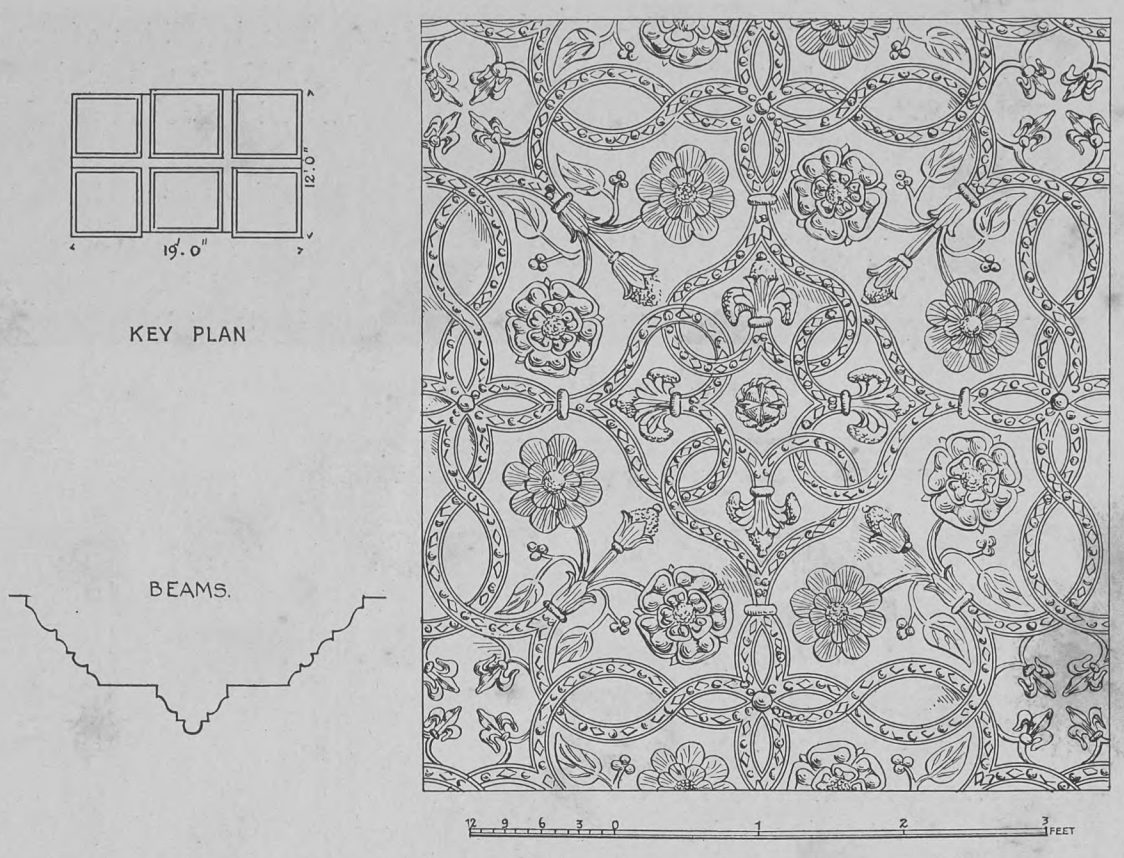
CORPUS CHRISTI COLLEGE: PLASTER ORNAMENT IN THE SOFFITS OF THE ORIEL WINDOWS IN THE ROOM ABOVE THE COMMON-GATE, THE SAME ROOM WHICH CONTAINS THE FRIEZE AND CEILING.

in Hampton Court, 1515-29), virtually precluded other than rectilinear patterns. The eventual superseding of wood for ribs by the ductile material of plaster, facilitated curved lines, whence a much greater variety of pattern than theretofore naturally ensued. Instances of this type are afforded by the Elizabethan ceilings of the old library at All Souls' (see page 46), and the room over the common gate at Corpus Christi College. In the last-named case the scheme of decoration is made singularly complete by a frieze all round, while the soffit of the oriel window at each end of the same room is enriched by a minute but elaborate design in low relief, coeval with the rest. The ceiling of the room over the gateway at Brasenose is thought to date from between 1614 and 1648, but it is so severely simple that it might well be as early as the time of Queen Elizabeth (see page xxxi). In the old muniment room above the entrance at Oriel is a plaster mantel as well as a ceiling of about the year 1619 (page xxxiii). It is interesting to note that the Oriel ceiling design is virtually identical with that of the barrel-vaulted gallery at Chastleton, Oxfordshire. The ornamental tympana at Corpus Christi library (see Plate XXXIII.) and at Merton library, the last dating respectively 1623 and 1641 (see Plate X.), must not be omitted. The ceilings of Trinity College chapel (Plate XL.), and of Queen's library (Plate XVIII.), both of them works of about the year 1694; the ceilings of Queen's Chapel and Hall, and of the libraries of All Souls' and Brasenose (the last-named the work of Wyatt) are all late examples of their kind.

Mention should next be made of the few structures commonly called "paper-buildings," those, that is to say, with parge-work decoration. They have all, unhappily, been swept away, but specimens are known to have been in existence in times past at Trinity College, Magdalen Hall (see page 58), and Hertford (see the left-hand side of the lower half of Plate L.).

Of all the wealth of mural painting, which of old made Oxford interiors gay with colour, practically nothing is left. The walls and vaulted roof of the oratory attached to Magdalen College chapel (see page 51) were

once decorated with lilies and coats-of-arms, now vanished. The only relic of the sort remaining is a fragment of painted plaster now kept in the library at Merton College. It was discovered in 1888 on the wall of the inner room of a set of chambers over the entrance to No. 6 staircase in Mob Quadrangle. The pattern, forming a band about 20 inches wide, at a distance of 40 inches from the floor, consisted of a pale grey-green foliage-scroll with red and yellow fruits at intervals, the background being white. It would probably date from about 1375.



ORIEL COLLEGE: PLASTER CEILING, PLAN, AND DETAILS. DRAWN BY F. E. HOWARD.

Allusion has already been made to the "Gothic revival." The movement in Oxford had a marvellously good beginning. An oriel added, about 1820, at the south-west part of Lincoln College (see page 42); the north range of the quadrangle at Magdalen in 1823-24—a crime though it was to destroy the previously existing building there; and the north end of Wolsey's Almshouses, opposite to Christ Church, reconstructed in 1834, are all of them exceedingly skilful imitations of old English work; so skilful indeed that, looking back, one is almost persuaded that, if only the revival had gone on steadily and consistently upon the lines on which it had started, traditional architecture might by this time have come to life again. But alas! it was not to be.

As regards the buildings of Oxford, Augustus Welby Pugin, the strenuous champion of Gothic, played but an insignificant part. The only work he executed there was a gateway at Magdalen in 1845, a work to which his personal bias induced him to give a fourteenth century tone rather than that of the College itself. Notwithstanding, he entertained an unbounded admiration for Oxford in general—"There is more Catholic scholastic architecture," he writes, "to be found in Oxford than in any place I have ever visited"—and for Magdalen in particular. He singled out the latter in *The True Principles* (1841) as the very ideal type and exemplar of a Christian College. The same fourteenth century bias of Pugin's would have swept away the whole of Balliol College for a neo-Decorated structure of his own devising in 1843, if only he had been permitted to do so, which, fortunately, on account of his creed, he was not. It was religious prejudice, not sound architectural judgment, that secured for Balliol College buildings a temporary respite.

A biographer of John Ruskin records that "he was deeply sensitive of the ineffable charm of Oxford." And yet, invidious as it is to have to refer to him in any terms but those of profoundest respect and admiration, the truth must be told that, owing to Ruskin's fatal incapacity to appreciate Perpendicular, the most appropriate and indigenous of all forms of architecture ever known in this country, the result of the teaching inculcated in *The Stones of Venice* (1851-53) proved, so far as Oxford buildings were concerned, harmful to the last degree. Of what advantage was it to inveigh against Italian Renaissance so long as he advocated Venetian Gothic, which is equally foreign and unsuitable to English surroundings? To Ruskin's influence are directly due the Museum in the Parks (1857-60) and the Christ Church new meadow-buildings (1865-66); and indirectly due a host of other un-English disfigurements, which have been perpetrated to the bane of the Oxford of to-day. For when a generation of young architects had learnt, through the decrying of the noblest manifestations of their home architecture, to scorn the beauties that lay at their very doors—the works of famous Englishmen, their fathers that begat them—they must needs fare oversea in quest of models; whence, dazzled with the fairy glamour of St Mark's and the palaces on the Grand Canal at Venice, or of Chartres and Amiens, they returned anon, blinder than ever to the virile, sober dignity of our native monuments. Some of these architects, moreover, had literary gifts which enabled them to disseminate their personal predilections far and wide. Thus the publication in 1855 of *Brick and Marble*, an illustrated volume of notes of a tour by George Edmund Street in North

Italy, was followed so promptly, *i.e.*, in 1857, by the ruthless demolition of the late Perpendicular chapel at Balliol and the substitution of a streaky new building by Butterfield, that it is hard to refrain from coupling the two circumstances together as cause and effect. The climax, however, was reached with the parti-coloured pile of Keble College in 1868 and following years.

Other novelties in improvised "Gothic" appeared when Scott erected the Broad Street front for Exeter College in 1856, and worse still, when he blew up the old chapel there, of Caroline date, and built in its place the present aggressively foreign structure in 1858. The once picturesque aspect of Merton College from the south was ruined by Butterfield's gaunt pile of meadow-buildings in 1864-65; whilst half of the Quadrangle of Balliol College (mediæval work being sacrificed with no more scruple than the later work) was swept away for a strange composition by Waterhouse in 1868-69. "In modern times," to quote Mr Reginald Poole, "Oxford has ever been a prey to architects. The rebuilding of Queen's is an example of what happily was not carried into effect at Magdalen and Brasenose" in the eighteenth century; but in the nineteenth, Balliol was "almost peculiar in the extent to which those depredations have run."

William Morris expressed himself more forcibly still. "A kind of terror," he wrote in 1881, always fell upon him as he drew near to Oxford, with a sense of "indignation at wanton or rash changes" wrought since his first acquaintance with the place in 1853, when it "still kept a great deal of its earlier loveliness." Again, lecturing in 1883, he said: "It is a grievous thing to have to say, but say it I must, that the one most beautiful city of England has been ravaged for many years past, not only by ignorant and interested tradesmen, but by the University and College authorities. Those whose special business it is to direct the culture of the nation have treated the beauty of Oxford as if it were a matter of no moment. . . . There are many places in England where a young man may get as good book-learning as in Oxford; not one where he can receive the education which the loveliness of the grey city used to give." To destroy is so easy and to replace so impossible, that whatever relics of ancient architecture still survive have become, like the Sibylline books, tenfold, nay, an hundredfold, more precious in proportion as they themselves are now rarer, and liable in their turn to disappear. Oxford buildings (owing to the extensive use of perishable stone from the local Headington quarries, which were opened in the time of Henry III.), quickly acquire a venerable, grey and grizzled aspect. But this very quality of ruggedness, or, as Ruskin might have called it, savageness, which he pronounced to be of the essence of true Gothic, is yet their undoing; because it offers to officious and restless hands a chronic temptation to flay, tidy, and renovate the old work, a process which robs it at once of its picturesqueness and its romance. And yet, they to whom has been vouchsafed the gift of discernment, so far from being troubled by the evidences of age, welcome them, because such evidences only help to impart additional charm of quality to the buildings, every sharp angle rounded, and every hard line softened, by the subtle alchemy of years. In spite, then, of all the devastating changes it has undergone, Oxford still remains beautiful beyond compare. And whether in winter time, when its immemorial walls rise sombre by contrast to the whiteness of the fallen snow; or in the spring and early summer, when they stand embowered in lilac and laburnum, chestnut and may-blossom, whilst, in the surrounding meadows by the river, myriads of wine-dark fritillaries tremble snake-like among the grasses; or in autumn, when pinnacle and buttress, turret and battlement are incarnadined with banners of scarlet creeper—no matter in what mood, in what season, in sunshine or mist, the University city preserves its unique, unfailing fascination. If the impression is one not easily effaced from the mind of a casual visitor, those whose privilege it is to know and love Oxford as their *alma mater* are holden by her sweet enchantment always, even though they be scattered to the uttermost parts of the earth, and may nevermore look upon her beloved face. To one and all of her sons the influence of Oxford is an inalienable and most cherished possession; the memory of her tranquil, enclosed gardens comforts them amid the fret and turmoil of the world; the haunting, mystical plainsong melody of her many bells —like Jeanne d'Arc's heavenly voices—inspires them, while the vision of her august, transcendent personality uplifts their hearts, the throne whereon she reigns in exaltation, queen of their lifelong loyalty and worship.



ST. MARY'S CHURCH.

FROM THE SOUTH WEST.

THE OLD COLLEGES OF OXFORD

I.—THE UNIVERSITY CHURCH OF ST MARY THE VIRGIN

ALTHOUGH the site of St Mary's has, in spite of all changes, remained the same, the existing building is the third, if not the fourth, to be erected there. Fragments are preserved in the City Museum both from the Norman church and from the early Decorated church that succeeded it.

The most conspicuous feature of the exterior, as also until recently it could claim to be the most ancient, is the stone spire. It has been well called the lordliest in England, and a "miracle of art," and indeed is strikingly beautiful still, notwithstanding all the deformations it has had to undergo. The tower, which stands on the north side of the church, was begun about 1290, and its octagonal crowning spire completed about 1310. The "pomegranates," with which the steeple has been described as profusely "lined . . . in honour of Eleanor of Castile," are in reality abstract ball-flower ornaments, a familiar feature in English Gothic of the early Decorated period.*



THE BLESSED VIRGIN AND CHILD.



ST HUGH OF LINCOLN.

ANCIENT, BUT REPAIRED, STATUES FROM THE SPIRE.

The whole steeple has from time to time suffered so much injury that its original design is now quite irrecoverable. A violent tempest in January 1506-07 damaged the pinnacles of the spire and destroyed most of those on the walls. The mischief to the chancel pinnacles was repaired not later than 1598.† As to the steeple, Dr King, Vice-Chancellor from 1607 to 1610, made it "thick set with pinnacles." Further repairs to it were effected in 1669. In 1676 was completed the work of setting up forty pinnacles about the church. According to Loggan's view, in 1675, and Williams's, *circa* 1730, the pinnacles of the nave and chancel alike stood anglewise; but all of them having been rebuilt, together with the battlements, in modern times, the nave pinnacles are now square with the buttresses.

As to the steeple itself, the restoration of 1675, while it left the clusters intact to the level of 28 ft. from the base of the spire, gave them from that point upwards a novel effect, with heightened pinnacles. The two-light spire-windows, 30 ft. high, on the cardinal sides of the spire apparently remained unaltered. The spire being found to be in a dangerous condition by the winter of 1807-08, again underwent repair, the work being completed with the fixing of the weathercock, freshly gilt by James Wyatt, on 28th June 1808.

There are two ways of regarding the steeple: (1) as a spire, with buttress-pinnacles at its base, or (2) as a group of pinnacles, of which the central one is not so much a spire as the highest pinnacle of the cluster. The first is probably the correct conception, though J. C. Buckler's "restoration," in 1850, habituated the eye to accept the second as an accomplished fact. At the last-named date the four pinnacles nearest to the centre were raised by six additional feet to a height of 58 ft., so that they were perceptibly higher than half the altitude of the spire, itself 100 ft. high. This radical change in the relative proportions produced optically the effect of diminishing the spire. But, worse than that, the extra weight of masonry on a tower built to sustain a much

* The device of the pomegranate was not adopted by the Spanish Royal Family before the fall of Granada in 1491-92, nor introduced into this country before the marriage, in 1501, of Henry VII.'s son and heir, Prince Arthur, with Catherine, daughter of Ferdinand and Isabella, the sovereigns under whom the Peninsula had been freed from Moorish occupation

† See the left hand side of the *Typus Collegii* on p. 44.

lighter superstructure proved so excessive that the walls began to crack and settle, to the imminent danger of the whole fabric. In 1856, therefore, Sir Gilbert Scott was called in to save the steeple from collapsing. He had recourse to the drastic expedient of filling in the north-west stair, thus converting into solid buttress what had hitherto been hollow space between thin walls. Only the highest flight of the newel stair is now available, access to the belfry from below being provided by a stairway introduced under the east side of the tower. Scott further strengthened the steeple by means of iron rods and clamping bands.

The outward faces, and some of the returns, of the shafts of the spire pinnacles form niches containing statues, twelve in all; they represented, previously to the recent "restoration," the Madonna (p. 1), St John Evangelist, St John Baptist, a king, three archbishops, and five bishops, including St Hugh of Lincoln (p. 1) and St Cuthbert. Two statues, St John Baptist and a bishop, date from Buckler's restoration. The "series of ten heroic-sized figures" (they average 7 ft. 6 in. each in height) "is . . . priceless as an authentic record of the sculptor's art in this country," reported the Society for the Protection of Ancient Buildings, who pleaded hard for their retention, but without avail. For, when Mr T. G. Jackson, R.A., restored the spire in 1893-96, only one statue, an archbishop, was allowed to remain. The eleven others were taken down and now stand in the Old Congregation House, while their former places are occupied by modern substitutes of Sir George Frampton's. In the case of the genuine statues, the academic sculptor was enjoined to reproduce the pose and architectural character of the originals. In the case of the two, however, which dated wholly, and of one other which dated mainly, from the previous restoration, Frampton, "unfettered by necessity of copying, was allowed a freer hand," which means that he was in no way required to attempt the mannered style of fourteenth century work. There is, then, no pretence of homogeneity in the newly erected series.

With regard to these changes, opinion must always be divided, not only as to their merit *per se*, but as to the initial necessity for any change at all. Mr Jackson states that after minute examination he came to the reluctant decision that the statues were too dilapidated to be retained. Mr H. Wilson, in the *Architectural Review* (1898), points out that no steps were taken to preserve them. Mr Jackson declares that the iron holdfasts, which secured the figures at the back, having rusted away, nothing remained to save them from dislodgment but

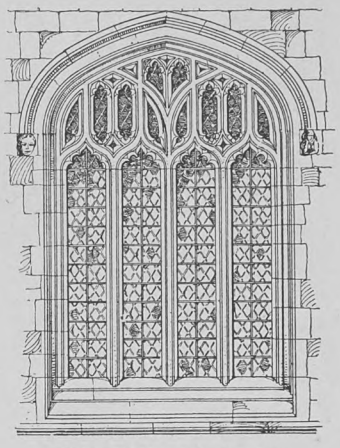


THE INTERIOR OF THE OLD CONGREGATION HOUSE FROM THE EAST.



THE SOUTH PORCH OF ST. MARY'S CHURCH.

the downward pressure of their own gravity. Mr Wilson replies that they were so firm that they could only be detached by being sawn from their settings. Views so divergent as these are irreconcilable. However, Mr Jackson's new clusters have certainly recovered much of the fine proportions and graduated continuity of design which, as Professor Case ably argued, were first obscured by the too lofty pinnacles of the seventeenth century, and next ruined by Buckler's aggressive piles of masonry around the central spire. The pity is that little else than the core can claim to be authentic, for "the tower itself, *i.e.*, the part below the spire, has been chiselled down"—such is Buckler's ingenuous confession—"to remove the irregularities caused by decay," and now Jackson has rebuilt the uppermost 48 ft. of the spire, as well as all the pinnacles at its base! The total height of the steeple, exclusive of the vane, is 188 ft. 6 in.



Specimen of Aisle Windows.

Adjoining the east side of the tower, and formerly opening out of it by a low arch, is the Congregation House, which has discontinued to be used as such since 1638; and yet no son of Oxford, knowing that it stands for the cradle of the University, can enter it without emotion. The building was begun in 1320 by Thomas Cobham, Bishop of Worcester. Originally of four bays it now comprises but three, of stone quadripartite vaulting, with a mean length internally of 45 ft. 9 in. by 18 ft. 8 in. In the easternmost bay on the south, the ogee-headed piscina remains. Originally both sides were lit by two-light Decorated windows, but only those on the south remain visible externally, the north side having been recased in the fifteenth century.

Over the old Congregation House is an upper storey which served for housing the University Library from 1410 to 1480. The roof is a low-pitched one, dating from 1507, the side walls behind the parapets being then raised 16 in. to receive it. This roof is covered with lead, and within is of timber, the handiwork of John Fusting, who decorated it with knobs and arms and leaves of gilt lead at the intersections of the ribs. The windows were filled with armorial glass, which perished in the Parliamentary Wars.

Opening westward from the tower by a lofty arch is the Lady Chapel, built by Adam de Brome about the year 1328, but remodelled *circa* 1510, tc match the rest of the church. In the eighteenth century it was fitted with wooden wainscoting and seats. A north door, now blocked, bears the date 1569. The chapel served for the Chancellor's Court until 1646.



View of the Nave from the West in 1825.

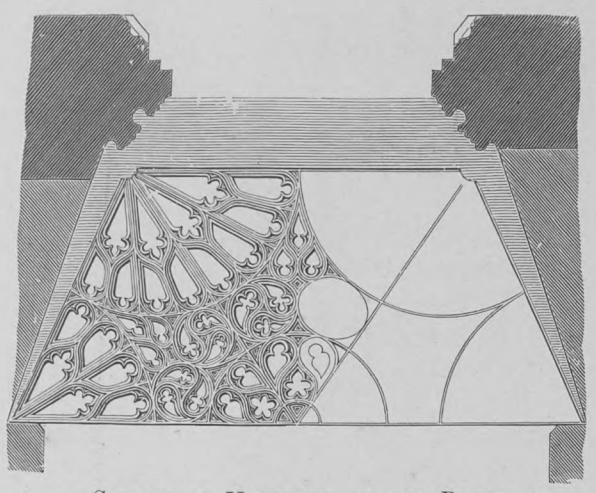
The greater part of the church is Perpendicular, dating from 1462, when the chancel was begun, to 1495, when all the walls had been raised; in 1510 the finishing touches were given to the whole fabric. Tradition has attributed the design to Sir Reginald Bray. The chancel, of five bays, is 68 ft. long by 24 ft. wide. The nave, which comprises six bays, is 94 ft. long by 54 ft. wide, aisles included. The axis of the chancel inclines toward the north-east. The east and west windows present grand examples of Perpendicular tracery, each consisting of seven lights. Beneath the chancel window and above the wainscoting is a row of seven carved niches, the remains of the fifteenth century reredos. Traces of the original colour decoration were found when the niches were cleared of whitewash in 1881. The sedilia, though restored, are in the main original. The poppy-heads of the desk-ends in the chancel have lost their crowning finials, the tradition being that they were sawn off in the fixing of the temporary platform erected for Cranmer's trial in April 1554. The eastern end of the chancel was paved with black and white marble in 1675.

Both nave and chancel have a low-pitched timber roof. That of the nave, 70 ft. high, was finished in 1503. It is supported on springers rising from the top of the niches between the clerestory windows. The niches are empty; their bases are corbels, sculptured with angels.

In 1507 a bequest was made toward the making of a new rood-loft, the old one presumably not corresponding to the more magnificent scale of the then newly erected church. From the *computus* of Michaelmas 1559 it appears that the "whyting," *i.e.*, defacing by whitewash, of the rood-loft took place at the accession of Queen Elizabeth. The rood-loft would be condemned to destruction by the queen's order, dated 10th October 1561, St Mary's Church being of parochial, as distinct from collegiate, rank. A rood-turret was provided on the north, in the re-entering angle between the chancel and the north aisle of the nave. The turret still stands, containing a newel stair, which mounts to the roof, but also, at a height of some 10 or 11 ft. above the nave floor level, gives access to the present loft through a doorway at the western extremity of the north wall of the chancel. When the interior of the church was refitted with new woodwork in 1676 by Dr Fell, the innovation of a closed screen was introduced. In 1827-28, Dr Hawkins perpetuated the anomaly by erecting a solid stone pulpitum-wall. Dr Fell's timber screen, with organ loft above, is depicted in the illustration, dated 1825. Its eastward elevation, a heavy gallery supported on classical columns, still remains.

What Dr Hawkins set up is the westward front, of Painswick stone, panelled and parapetted, from the design of Thomas Plowman, architect, in very creditable imitation of Perpendicular Gothic.

The stone pulpit, made by John Fusting in 1508, was partly replaced by wood in 1654, and entirely removed in 1675. The present pulpit and the nave fittings date from 1827.



System of Vaulting in the Porch.

In the spandrels of a doorway (now closed) in the north aisle are sculptured the arms of Richard Fitzjames, a munificent contributor to the building, who died Bishop of London in 1521. The large west door of the nave is four-centred. In the spandrels are sculptured the arms of the University and those of John Russell, Bishop of Lincoln, who was Chancellor at the time of the rebuilding of the western part of the church.

The principal entrance is the south porch (Plate IV.). To judge from the only Gothic portion, viz., the internal vaulting, whose wall-ribs form two-centred arches, the original structure was probably hexagonal and somewhat analogous to the porch of Chipping Norton Church. That it had an upper chamber is shown by the remains of a newel staircase in the south wall. The existing porch is a prominent object. It was erected in 1637 by Dr Morgan Owen, chaplain to Archbishop Laud. The name of its designer or executant is variously given as Jackson, Bromfield, or Nicholas Stone. It is easy to criticise this addition, either as a whole or in detail. As a whole it is at variance with the building to which it forms an annexe. In detail the twisted columns, allowable in wood for balusters or the legs of chairs and tables, are anomalous in stone; they support a broken pediment. The most notorious detail of the porch is the image of the Madonna, crowned, with her Child in her arms, which "scandalous statue" furnished one of the articles of Laud's impeachment in 1641. Both heads were shattered with shot by the Puritans in 1642; the present ones are restorations of the year 1662. Dean Burgon, on becoming Vicar of St Mary's in 1863, was dismayed to learn that the porch had been already condemned to demolition on the score of not being correct Gothic; and it is to his remonstrances mainly that this historic monument owes its preservation. It was carefully restored in 1865.

Then also the present low churchyard wall was erected, in place of one dating from 1744, which was so high as to obstruct the view from the street. The gates resemble the work of William Edney, and are, with the rusticated piers on either side of them, a relic of the eighteenth century wall.

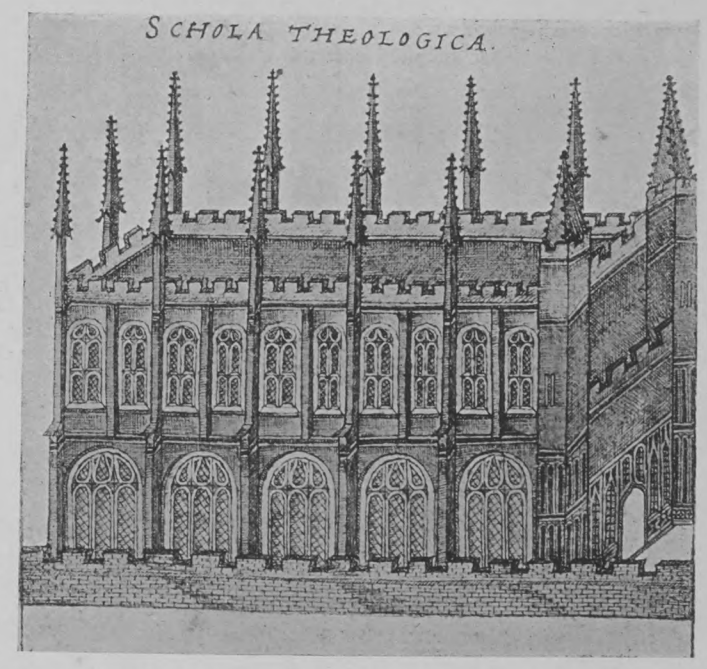
II.—THE OLD SCHOOLS AND BODLEY'S LIBRARY

In Schools Street, a thoroughfare that ran past what is now the east front of Brasenose College, there are known to have been, in 1408, no fewer than thirty-two separate schools. These institutions multiplied only too readily; many sprang up in private hands, or were so irregularly constituted that the authorities made serious efforts to reduce them to responsible control. As a result the public School of Arts was erected, *circa* 1439, by Thomas Hokenorton, Abbot of Osney. It comprised two floors, each divided into five schools, the ten being appropriated respectively to the faculties of grammar, rhetoric, logic, arithmetic, music, geometry, astronomy, moral philosophy, natural philosophy, and metaphysics. The building was repaired in 1532 with stone provided by the Abbot of Reading.

In an official letter, drawn up by Convocation in 1444, the services of Hokenorton were ignored and the erection of the schools credited to Thomas Chace, who had been Chancellor of the University from 1426 to 1431. He was also domestic chaplain to Humphrey, fourth son of Henry IV., and Duke of Gloucester, the richest and most powerful prince in the kingdom. The duke, who had already been superlatively generous to the University might see his way to do a great deal more for it, if approached with courtier-like diplomacy. Hence the eulogistic terms in which his friend Chace is alluded to in the letter, and the flattering offer to the duke himself of the title of Founder* of a library in project.

As far back as 1426-27, a site for a Divinity School had been acquired, but from the way in which the official letter enlarges upon the inconveniences of the accommodation then

* Such, indeed, proved no empty distinction, for, by accepting it and the responsibilities involved, Humphrey of Gloucester earned the undying gratitude of the University and the popular appellation of "the good Duke," a tribute which his shameless lack of moral sense and a political career of vain self-seeking could never have won for him.



The Divinity School from the North-West, Bereblock, in 1566.

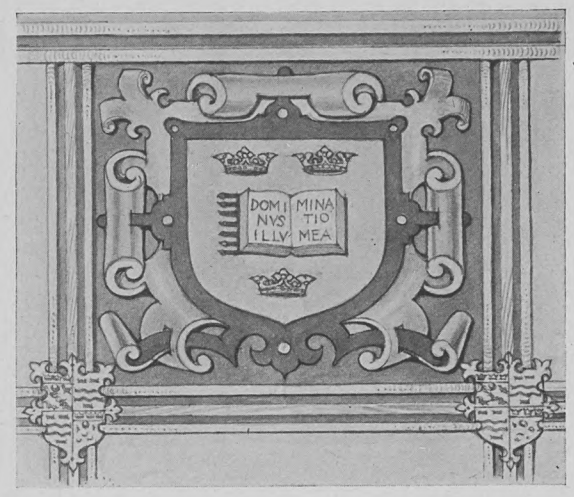


THE DIVINITY SCHOOL.

INTERIOR FROM THE EAST.

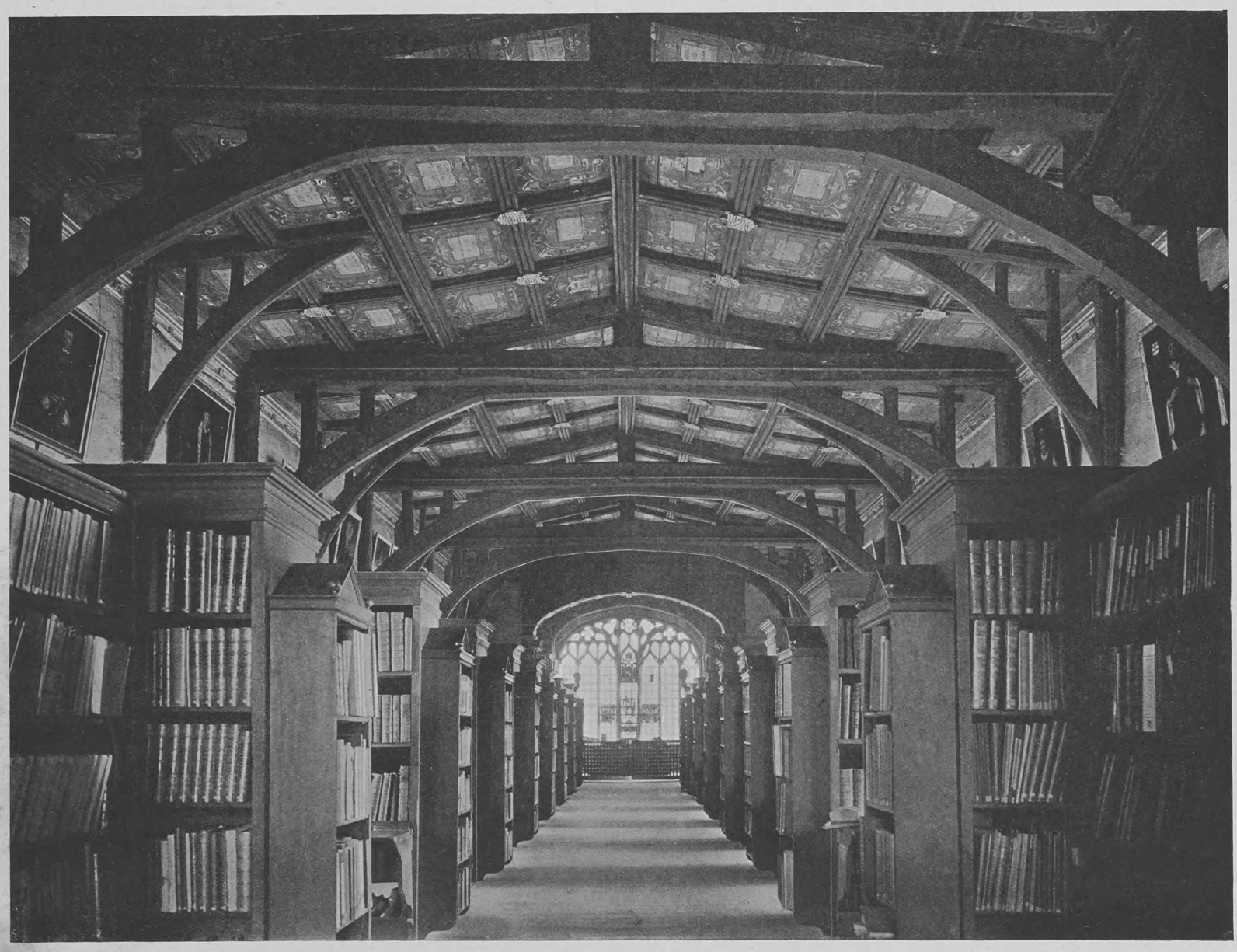
existing, and upon the advantages of a library, if built at the quiet spot chosen near the Arts schools, it is evident that the actual fabric could not yet (1444) have made much, if any, progress. The original intention apparently had been to erect only a Divinity School. But afterwards, operations being in abeyance for want of funds, the scheme expanded into that of a two-floor building, to house the library over the Divinity School. Though Duke





CEILING PANEL PAINTED WITH THE UNIVERSITY ARMS, WITH SIR THOMAS BODLEY'S ARMS AT THE INTERSECTIONS.

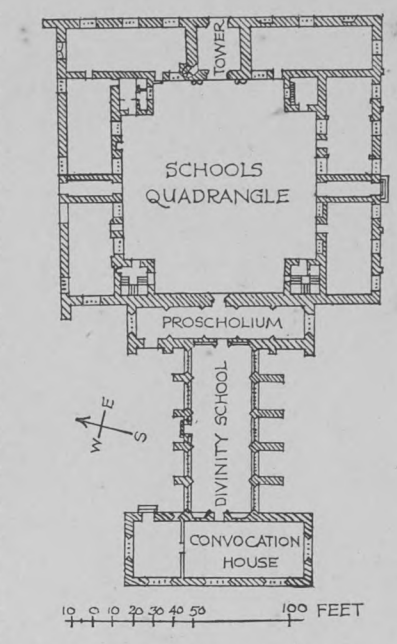
DETAILS OF PAINTED ROOF OF DUKE HUMPHREY'S LIBRARY. DRAWN BY E. GARRATT FROM SKETCHES BY THE AUTHOR.



DUKE HUMPHREY'S LIBRARY, INTERIOR FROM THE WEST.

Humphrey's prompt support enabled the University to proceed temporarily, his death, occurring after but two years and a half, seems to have dealt the work a paralysing blow. By that date (February 1446-47), the library, which bears Duke Humphrey's name, could barely have been begun, since the ground floor Divinity School was still unfinished; as is proved by the fact that Cardinal Beaufort, dying six weeks later, bequeathed 500 marks towards its completion. Indeed, it is doubtful whether in Duke Humphrey's lifetime any of the ornamental portion had been carried out, except possibly the sculptured stone doorway at the east end of the Divinity School.

Building was not totally abandoned after Duke Humphrey's decease, since a surveyor, William Church, was responsible for its supervision in 1453. The operations were, however, only desultory, for the king insisted on withdrawing the workmen from Oxford to be employed on his own foundations at Eton and Windsor. Anyhow, it is significant that, so long as Henry VI. occupied the throne, the favourite project of his uncle had to remain unfulfilled. After the lapse of some fifty years, Thomas Kempe, Bishop of London, resumed the undertaking. To the energy of this prelate is due the erection of the *atrium*, *valvæ*, *turriculæ*, and other parts. Bishop Kempe also vaulted the Divinity School with its magnificent roof, and, in short, consummated the entire edifice in squared stone, in 1476. The carvings of the roof were completed in 1483. Meanwhile, in 1480, the apartment overhead being made ready to receive the University Library, the books were transferred thither from the old library at St Mary's.

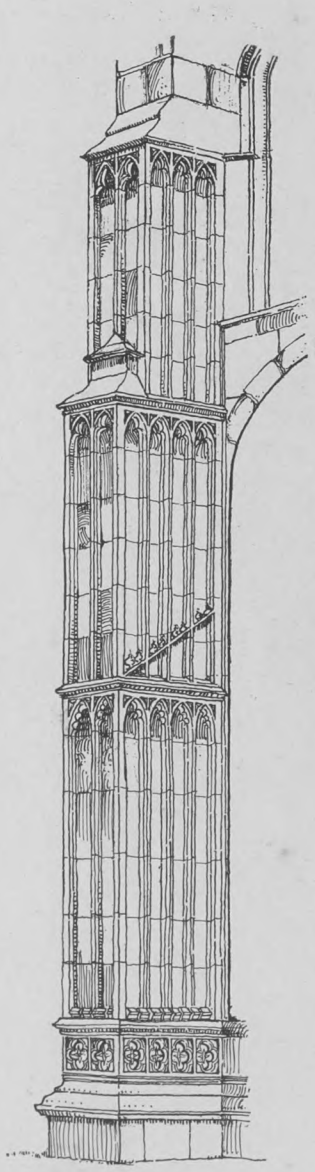


GROUND PLAN OF THE SCHOOLS AND LIBRARY BUILDINGS AS COMPLETED IN 1640, SHOWING THE SOUTH BUTTRESSES AS ENLARGED IN 1702.

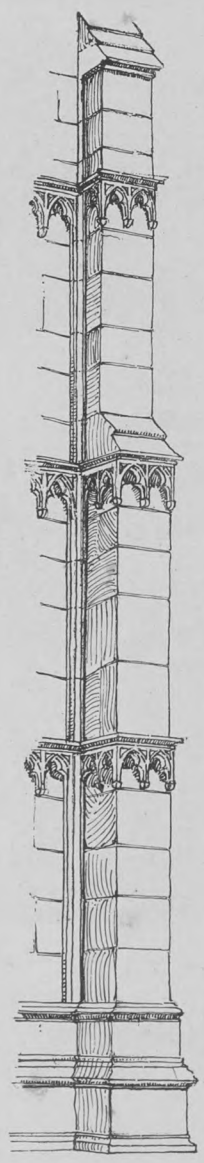
The year 1478 is reckoned the date of the re-foundation; the principal founders being Cardinal John Kempe, who died Archbishop of Canterbury in 1454, and his nephew, the above-named Bishop of London. Among the ornaments of the Divinity School, the wheatsheaves of the Kempes are repeated over and over again. The dimensions of the building, as developed in 1480, were not exceeded for 130 years. Its general aspect during that period is recorded by Bereblock's drawing in 1566 (p. 4), which, however, depicts the windows as round-headed and with very inferior tracery.

The entrance of the Divinity School is situated at its east end. The two-centred doorway, deeply recessed within a frame of moulded and sculptured stone, is flanked by six niches, now empty. The character of the design is quite consistent with its having been executed under the eye of Duke Humphrey;—anyhow, it stands in marked contrast to its surroundings, of subsequent erection. The Perpendicular stone panelling of the wall on either side of the doorway, once protected by a vaulted porch, belongs to Bishop Kempe's structure. The handsome oak door, of late Perpendicular work, appears to be contemporary with the fabric of the Divinity School. The chief glory of the interior is its famous roof, unsurpassed by any of the kind in England (Plate V.). No verbal description can convey a just idea of the wonderful beauty and richness of its stone vaulting. The carved bosses at the intersections present a splendid display of heraldic shields and badges, monograms and other ornaments. The roof is divided into five bays by massive transverse principal ribs, in the form of four-centred arches. These are so low-pitched in proportion to the great width of the span, that they must have produced the effect of oppressiveness, but for the countervailing relief afforded by the perforation of the spandrels and by the introduction of exquisitely graceful pendants. The weight of the roof is upborne by its transverse arches, of which the pendants are nothing other constructively than "greatly elongated" voussoirs. The latter terminate in stone lanterns, in pairs, square on plan, enshrining statuettes as though in niches.

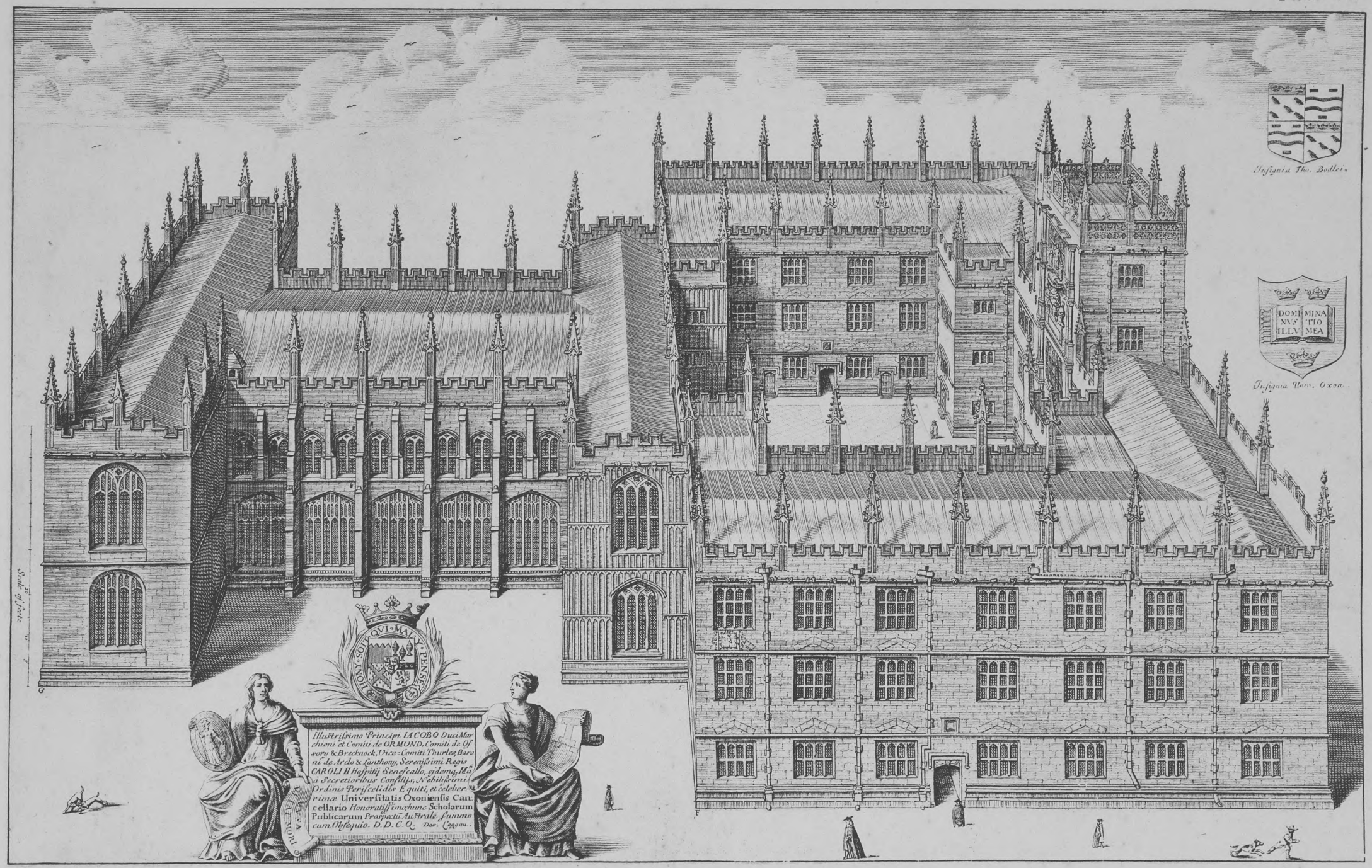
The two end walls, pierced each by a central doorway, are panelled in stone, with elaborately sculptured tabernacling and statuary. The latter, original work of the late-fifteenth or early-sixteenth century, is noteworthy, because it is rare enough to find mediæval figure sculpture surviving in this country. At the west end the statue of the Blessed Virgin and Child occupies the centre between the four Evangelists. The topmost figures in the cavetto of the arch above are two cherubim, the next two figures in monastic or academic habit, the next two angels, and at the bottom two prelates, the right hand an archbishop, the left a bishop. The east wall, opposite, is adorned in similar motif. The spacious side windows were once ablaze with figures and heraldry in glass, long since destroyed. None of the existing fittings are the original ones. They were taken away, and the area cleared for the present "incongruous load of oak carpentry placed at the west end . . . in the year 1669" by Sir Christopher Wren, at the bidding of the then Vice-Chancellor, Dr John Fell.



BUTTRESS OF THE DIVINITY SCHOOL, NORTH SIDE, 1480.



BUTTRESS OF SIR T. BODLEY'S EXTENSION TO THE LIBRARY, 1610-12.

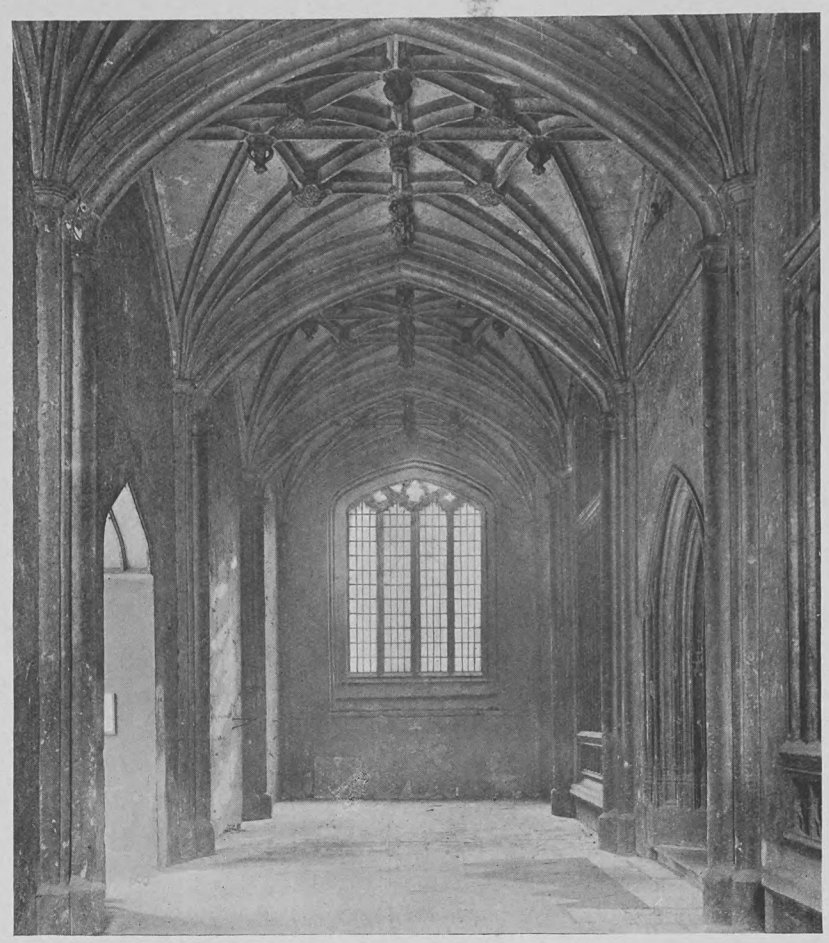


THE BODLEIAN LIBRARY AND OLD SCHOOLS.

FROM THE SOUTH. BY DAVID LOGGAN, 1675.

Meanwhile the damage which the Schools, and especially the Library, had suffered at the Reformation was immense. To quote the words of W. M. Wade in *Walks in Oxford* (1821): "To reflect on the loss sustained by literature at the Reformation is little less than agony." Of the 300 manuscripts with which the generosity of Duke Humphrey had enriched the University Library, not more than three volumes remain there at the present day, since the royal visitors acting for Edward VI. wantonly pillaged the Library in December 1550, and either destroyed or stole the inestimable treasures it contained. So heart-rending was the desolation of the place, with its empty bookcases, that the University, in despair, ordered the disposal of the now purposeless *subsellia librorum*, in 1556.

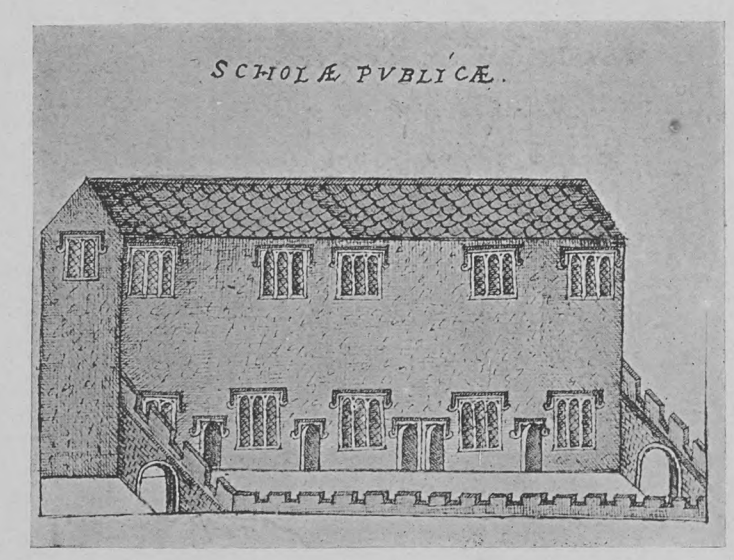
As to the fabric itself in the reign of Edward VI., "for neglect of the necessary repairs it first suffered in its roof and gutters of lead. . . . Part of the furniture was then taken away by mechanics, . . . the windows were broken, and the lead belonging to them, with anything else that could be easily pilfered, quite taken away." Nor did the Schools of Arts fall into a less scandalous state of ruin and maltreatment. Antony à Wood says they "were used by laundresses to dry their clothes," while the forecourt on the west side of the building was degraded into a pig-market, the nickname which to this day clings to the site, occupied now by the Proscholium.



PROSCHOLIUM FROM THE NORTH.

In Mary Tudor's reign the school buildings were restored to order and to their proper function through the instrumentality of Dr Thomas Raynolds, Vice-Chancellor, 1556-57. The building is depicted by Bereblock. The relative position of the Divinity School and of the Arts Schools is shown in Ralph Agas's map, drawn in 1578 (see Introduction). Not a stone of the Arts School now stands, the building having been demolished to make room for Bodley's eastward extension.

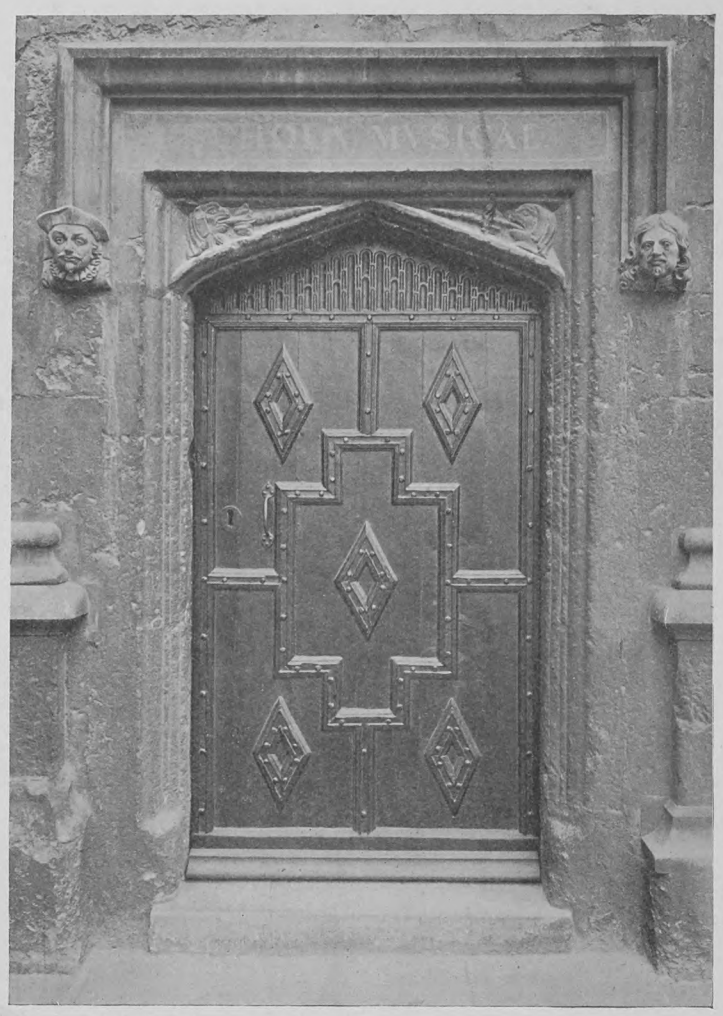
Spoiled and denuded had stood the Library for forty years, when, in 1597, Sir Thomas Bodley volunteered to refit and replenish it. His munificent offer was gratefully accepted by the University. In 1598 "sixe tymber trees" from Shotover Forest were sold for forty shillings "to Mr Bodly . . . for buyldinge of a publique Liberary in Oxon."* The task was carried forward in such good earnest that the Library was formally re-opened on 8th November 1602. The central or oldest portion, named yet after its first founder, Duke Humphrey (p. 5), retains substantially to this day the transformed aspect it owed to Sir Thomas Bodley. The interior, approached from the east wing through low timber lattice-gates, like dog-gates, comprises ten bays, lit by a corresponding number of two-light windows on each side. It is subdivided by book-shelves and desks into studies or carrels, one to every window, on the plan of a mediæval cloister, only with a central alley running between them from end to end. The stone wall-plate, having a deep hollow, with Gothic square pateras, appears to belong to the late-fifteenth century structure. A most notable feature is the low-pitched open timber roof, handsomely decorated with monochrome ornament of the late-sixteenth or early-seventeenth century (p. 5). The tie-beams and braces are painted with flowing arabesques, and the slopes of the roof itself are divided by mouldings into rectangular sunk panels, each of which is painted with the arms of the University, surrounded by strap ornament. For bosses at the intersections of the mouldings are fixed flat scutcheons, blazoned with the quarterings of Sir Thomas Bodley (p. 5). In addition to his paternal arms Bodley bore, for academic augmentation, on a chief azure three ducal crowns, adopted from the arms of the University.



OLD SCHOOLS OF ARTS FROM THE NORTH-WEST, BEREBLOCK, IN 1566.

The rapid growth of the Library soon necessitated an addition to the simple oblong building of 1480. In May 1610, therefore, Bodley made arrangements with the mason, Holt, and on 16th July the first stone was laid of an eastern block comprising the Library "cross aisle" over the Proscholium. At the north-west end the difference in design between the older and newer buttresses is sufficiently pronounced to tell its own tale (p. 6). From 1610 onward the builder was Thomas Holt, of York, who died at Oxford in 1624. He was chosen, no doubt, because he possessed the required qualification of a northerner's tenacity for architectural traditions, then rapidly becoming superseded by un-English novelties. Other masons were J. Bentley and M. Bentley.

* Accounts in the Public Record Office.



Door in the Schools Quadrangle, South Side.

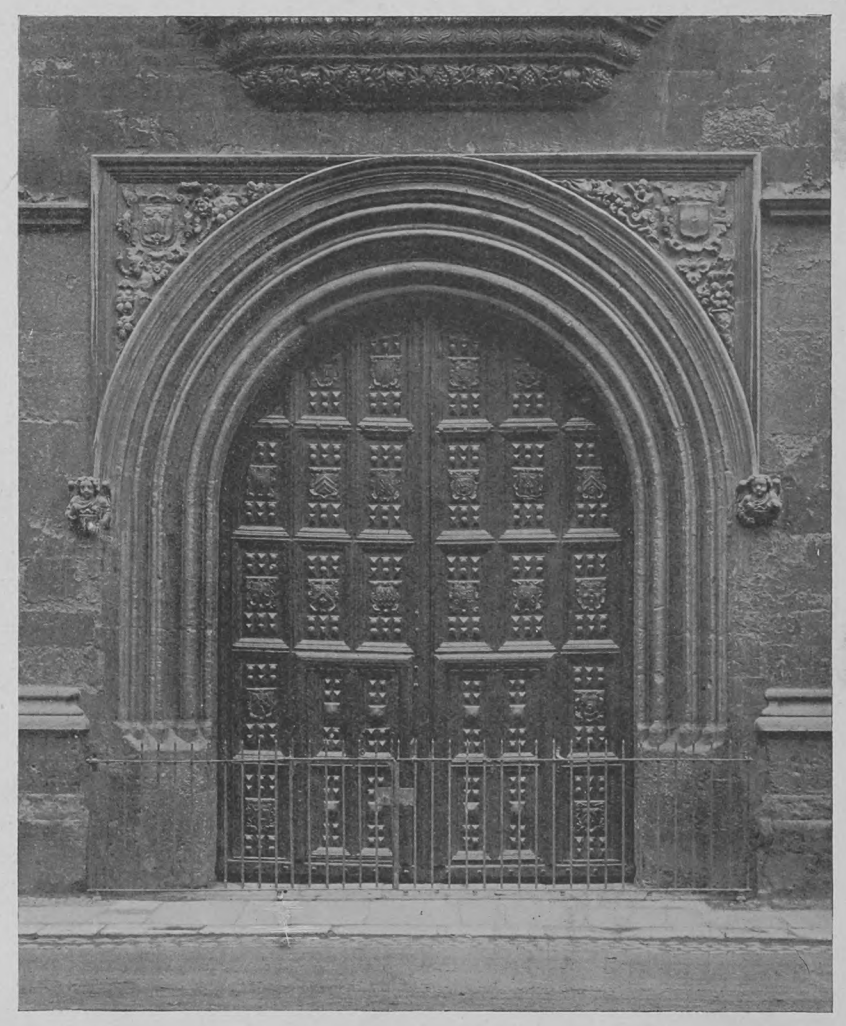
Bodley arranged that these staircases should be built on the completion of the third storey of the contemplated quadrangle.

Sir Thomas Bodley died 28th January 1612. Two months later he was buried in the chapel at Merton College, where his monument, in the antechapel, may still be seen. Its flanking pilasters are carved, by a quaint conceit, to represent each a pile of volumes, edges outward, showing what was then the method of arranging books on their shelves. As elsewhere, at the Bodleian Library the books were always chained for safety. The last recorded purchase of chains took place in 1751, the earliest removal in 1757.

Bodley bequeathed the greater part of his property toward the completion of the buildings, which then consisted of two blocks, in the shape of a letter **T** (p. 6). To the transverse or east range of this were now to be added three sides of a square to make the great Schools quadrangle. The foundation stone of the quadrangle was laid 30th March 1613, the whole being completed within about six years' time. The quadrangle comprises three storeys on the north, east, and south, but the square blocks in its re-entering angles are, to reckon by the fenestration, four-storeyed. Through the middle of the north and south sides on the ground floor a vaulted passage is tunnelled. The entrances from the quadrangle to the various schools are distinguished by their names in gilt letters over the doorways. Some of the oak doors are excellent contemporary examples of simple, but effectively spaced panelling. The dripstone terminations, having for the most part been recarved, as in the example illustrated, cannot pretend to authenticity. Green glimpses of the copper

On 3rd May 1611 a grant of timber was made by the Crown for the enlargement of the Library. The roof of the new part was ready for decorating in the autumn of 1611. Bodley himself supplied the design, and the painter Davis undertook to finish his task by Christmas. The bookcases were arranged differently from those in Duke Humphrey's Library, not in carrels, that is, but with a projecting colonnade of oak, carrying a gallery overhead, affording accommodation for books to be stacked up to the roof. Four-light windows, of imitation Perpendicular tracery, light the north and south ends, while the grand seven-light east window is of extraordinarily good Gothic for its date. Armorial glass was placed in some of the library windows in 1716 and 1770, the latter instance being the work of a glass painter named Brooks. In 1797 Alderman William Fletcher presented some panels of late-fifteenth century glass, comprising, among other subjects, "The Penance of Henry II." and a royal marriage, which are still to be seen in Bodley's east window.

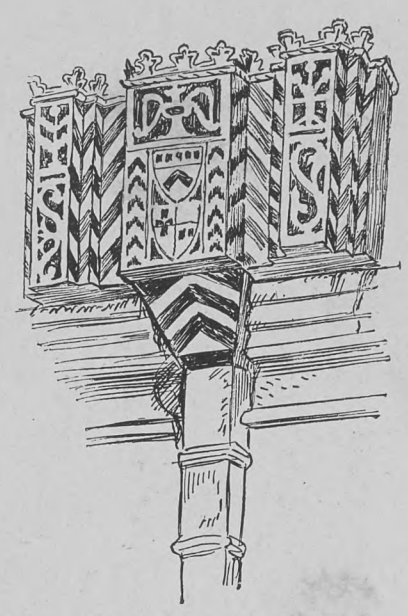
Beneath, on the ground floor, runs a passage or vestibule, called the Proscholium (p. 7). It is vaulted in five bays, liernes giving the plan a stellar outline. The vaulting is so excellent that, but for some degenerate bosses, it might deceive a practised eye and be dated a hundred years earlier. The new structure was completed in 1612, a commemorative inscription with Bodley's initials being set up over the doorway that opens eastwards into the Schools quadrangle. It is evident that the erection of the staircase blocks took place later, for the stone panelling on the eastward face of the wall of the Proscholium wing was made to run continuously from north to south. The panels, centring at 15 in., remain on the west wall of the well staircases, but the string-course, which, when external, formed a water-table, became superfluous when enclosed indoors, and was accordingly hacked off, leaving blank horizontal bands.



Outside Door of Schools Quadrangle, from the East, date about 1613-14.

roof are discernible above the battlements. The picturesque leaden rain-water head, reproduced from a drawing by Professor W. R. Lethaby, faces toward the Radcliffe Camera. It is undated, but another, treated similarly in black and white, of variant design, comprising round bastions, bears the date 1624.

The most conspicuous object is the gate-tower in the middle of the east block. The ground floor is open, under a semicircular arch, to the Schools quadrangle, and is elaborately vaulted, with tierceron ribs. On the east a pair of massive folding doors closes the round-arched entrance from Cat Street (p. 8). The door panels are carved with the arms of all the colleges in existence to date, ending with the then recently founded College of Wadham (1613). The tower comprises five storeys. On its westward front toward the quadrangle are superimposed columns of the five "classic" orders respectively. The columns are arranged in pairs on each side, with plinths between the stages. The third floor has, in place of a window, a sculptured group representing James I. enthroned under a canopy between allegorical figures of Religion and Fame. The statues were originally gilt, but in 1614 King James ordered them to be whitened over because, with the sunlight upon them, they dazzled his royal eyes. Above is a mass of redundant spikes and fretted details, more picturesque in decay than in the crude precision of new stone. The storey above the gateway, by decree of Convocation, June 1834, became absorbed, as the other rooms in the building have been one by one, into the Library. The uppermost storey of the tower was intended for an observatory, the next below providing a receptacle for the archives and registers of the University. The middle storey forms part of the picture gallery which runs continuously round the uppermost floor of three sides of the Schools quadrangle. The longest, the eastern range, measures nearly 160 ft.; the two sides are some 30 ft. shorter. Upwards of two hundred portraits were painted in a frieze round the walls. They were repainted in November 1714, but abolished in 1831. At the latter date a plaster ceiling replaced the dilapidated roof, which had been panelled and painted in somewhat similar style to that of the Library roof. A few of its dismounted panels are preserved in the north gallery; they spell the name of Thomas Bodley in huge fantastic letters, one on each panel, with a filling of scroll-work.



LEAD RAIN-WATER HEAD ON THE SOUTH FRONT. DRAWN BY W. R. LETHABY.



INTERIOR OF SCHOOLS QUADRANGLE FROM THE WEST. FROM DAVID LOGGAN, 1675.

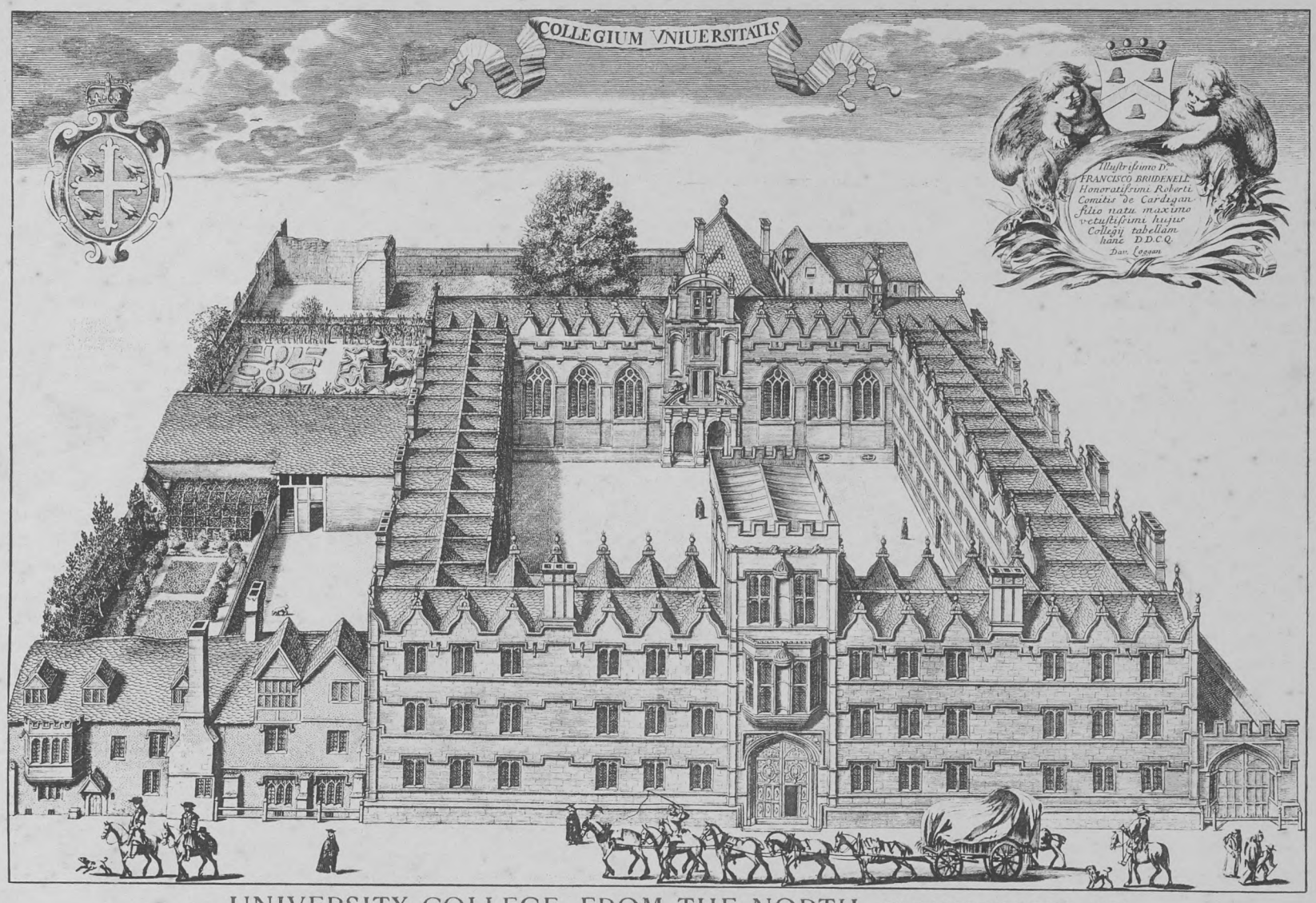
In 1623 Convocation appointed a committee to consider "*de modulo*" of the west front overlooking Exeter College. On 13th May 1634, was laid the foundation-stone of the new western block, ostensibly designed, *mutatis mutandis*, to correspond with the earlier addition, the eastern "cross aisle," of 1610. It occupied six years in building, and was finished in 1640. It has been the subject of much adverse criticism, and yet, considering the late date of the work, the marvel is that the result was not something very much worse. The upper floor forms the latest structural addition to the Library. The necessary fittings were supplied by contract by one Thomas Richardson in 1638-39; and much the same plan of galleried bookcases as in Bodley's eastern wing was adopted. Since 1659 this part of the Library has been associated with the name of John Selden on account of his bequest of books to the University. The ground floor comprises two rooms. The larger opens out from the west door of the Divinity



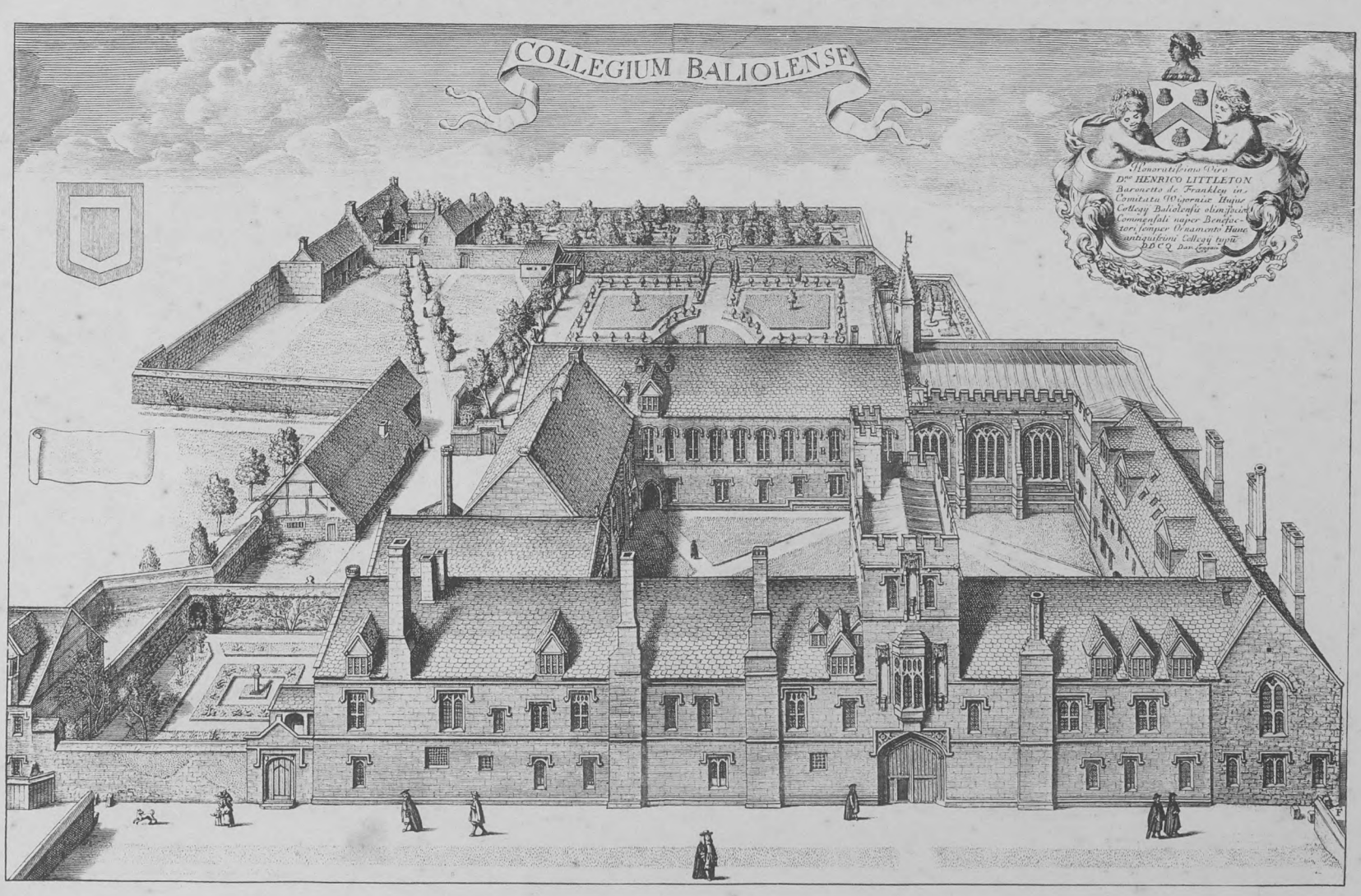
EXTERIOR OF DIVINITY SCHOOL AND BODLEIAN LIBRARY, FROM EXETER COLLEGE GARDENS.

School and constitutes the Convocation House. The smaller room is the Apodyterium, where the Chancellor's court is held. The fan-vaulted stone ceilings of both rooms, though coarse in detail, are remarkable as belated survivals of an almost obsolete architectural device.

The dimensions which it had attained after nearly two centuries' accumulation, the stately group of buildings, as pictured by Loggan (Plate VI.), has kept to this day without material change, excepting the loss of the transoms from some of its windows. To the oldest portion, however, two unsightly additions were made toward the close of the seventeenth century. The first, *circa* 1669, was a new doorway cutting into the lower part of the midmost window on the north side of the Divinity School for public processions to pass to the Theatre. The design, by Sir Christopher Wren, is in a clumsy type of spurious Gothic. The wood-work of the door, of Perpendicular character, is interesting and apparently genuine. About the same time (1668-69) Wren also repaired the roof of the Divinity School. In 1692-93 the beams of the roof of Duke Humphrey's Library were anchored with iron ties by Dr Aldrich. But these measures proved insufficient. Before long the weight of the books began to thrust out the walls of the Library, and Wren had again to be consulted. By his direction, in 1701-02, the gaping cracks that had appeared in the Divinity School roof were filled and clamped together, while the four buttresses of the south side were strengthened by 8 ft. each of masonry projection, an additional bulk which, but for the luxuriant veil of creepers, might have proved a grave disfigurement. As it is, however, the view of the exterior from the Fellows' garden of Exeter College remains one of the most picturesque in Oxford.



UNIVERSITY COLLEGE, FROM THE NORTH. BY DAVID LOGGAN, 1675.



BALLIOL COLLEGE, FROM THE SOUTH. BY DAVID LOGGAN, 1675.

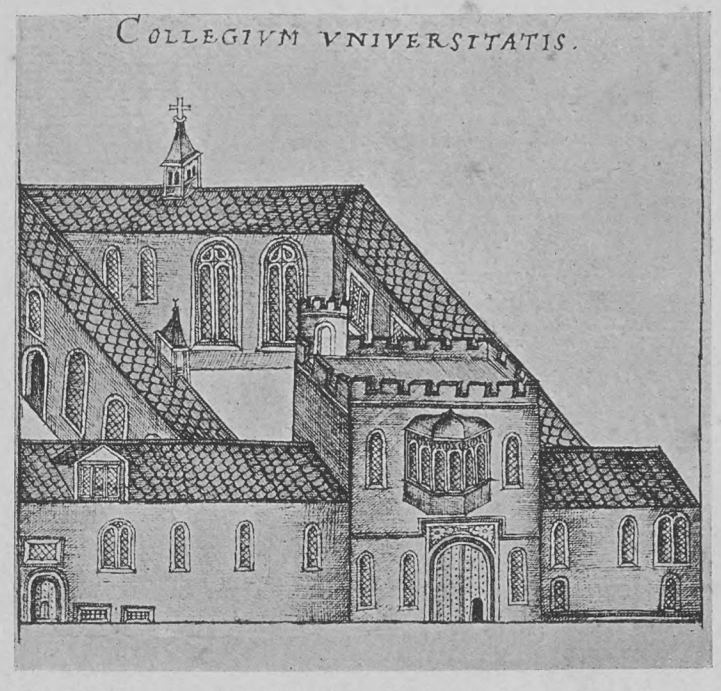
III.—UNIVERSITY COLLEGE

ALTHOUGH the claim of foundation by King Alfred be dismissed as mythical, University College is indisputably entitled to precedence as the most ancient in origin of all the Colleges of Oxford. Like most of the earlier of them, it developed out of a hall, or rather out of the absorption and amalgamation of several halls. Its beginnings, however, are traced back to a bequest in 1249, by William of Durham, who left 310 marks to the University for the maintenance of ten or more masters. Rules and a governing committee were constituted in 1280, and statutes formulated in 1292.

The first house bought for the trust, in 1253, stood in Schools Street, at what is now the north-east corner of Brasenose College. The earliest acquisition of property, on any portion of the present site of University College, was effected in 1332. In July 1336 three halls, one of them situated in the High Street, and two, viz., Rose Hall and White Hall, in Kybald Street, were gotten by the growing community who, about 1343, removed the Durham Schools thither, without, however, transforming the actual buildings. The latter continued in occupation, practically unaltered, for a hundred years and more.

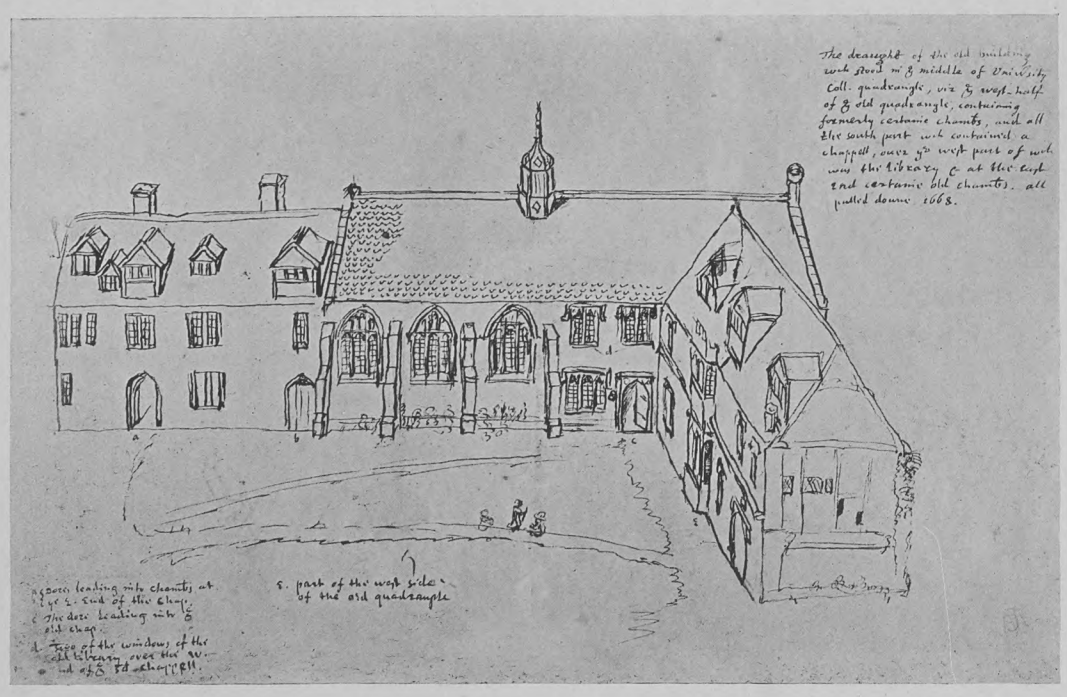
The name of University Hall appears to have become attached to the place by the middle of the fourteenth century; the name Great University Hall not occurring until 1381.

Meanwhile the necessary buildings were slowly proceeding. The existence of a licensed oratory in 1369 is recorded. In 1399, a newly built chapel was consecrated, and the first mention of a library occurs in the year 1391. The High Street frontage, down to what is now called Logic Lane, was secured in 1402. Benefactions received from Cardinal Beaufort and from the Earl of Northumberland in 1442, enabled the premises to be "enriched and repaired," while the adoption, about 1450, of the quadrangular standard reduced the irregular agglomeration of tenements to a more formal plan. The refectory was built in 1448-49, and was in use until about 1660. In Bereblock's drawing (1566), it may be identified by a square-planned louvre on the roof ridge.



VIEW FROM THE NORTH-EAST, BEREBLOCK, IN 1566.

The principal entrance, with Master's Lodging, was built in 1472; but, falling into disrepair, was restored and added to by Ralph Hamsterley during his mastership (1509-1518). It continued to be the residence of the Master until 1531. The gateway, again becoming ruinous, was once more put into repair, in 1564, by the then master, Dr Thomas Key. The Bereblock drawing depicts it as a squat tower, with an oriel and a stair turret.



SOUTH AND WEST SIDES OF THE OLD QUADRANGLE, DEMOLISHED IN 1668.
SKETCH BY ANTONY À WOOD.

The chapel, having been enlarged and rebuilt, was solemnly reopened in April 1476. After the Reformation, in place of the destroyed mediæval reredos, was set up against the east wall a board with the inscription in black-letter:

> "Confundantur omnes qui adorant Sculptilia.
> Confirma hoc Deus quod operatus es in nobis,"

two scriptural sentences wrested from their contexts to compose a Puritan watchword. The chapel stood until 1668, when, together with the picturesque buildings adjoining on the east and north-west, it was demolished. Bereblock's representation of them is quite inadequate, but its deficiencies are supplied, happily, by a sketch of Antony à Wood's. He depicts a chapel having an hexagonal louvre-like bell-cote, three two-centred Perpendicular windows, and, further

westward, three square-headed windows, with a north door underneath the westernmost one. For, though not part of the original scheme, there was no alternative, when the necessity of increased accommodation arose, but that the library should occupy an upper floor overlapping the back part of the chapel.

Northwards, at right angles to the old library (which was adorned through the benefaction of Dr George Abbot, *circa* 1632) there ran a block of chambers, forming the west side of the old quadrangle.

About the year 1592, John Freyston gave money for the purchase of a house on the west side of the College for additional chambers; it was pulled down about 1633 to make way for part of the present quadrangle.

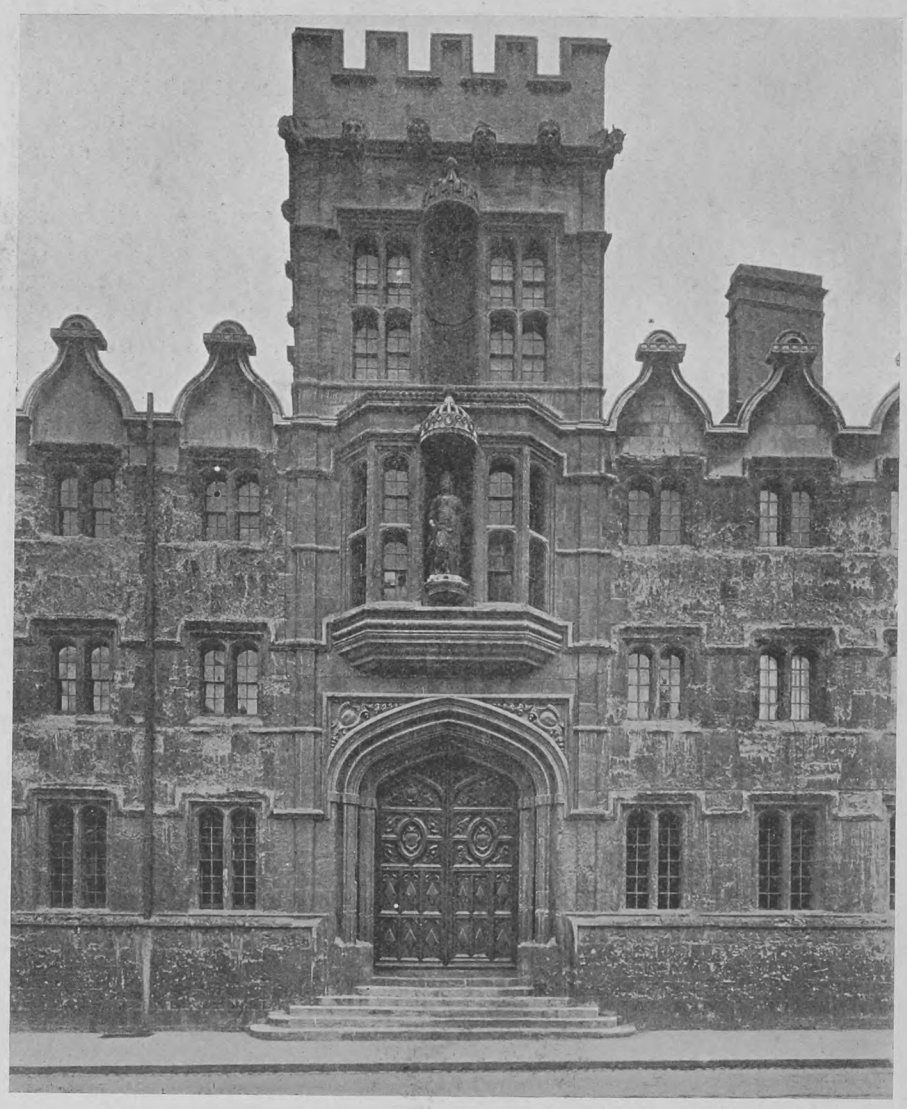
Various circumstances combined to occasion the rebuilding in the seventeenth century. In the first place, owing to the introduction of cubicles in 1519, the necessity of finding a greatly increased number of rooms became more and more urgent, while Freyston's provision proved insufficient. Another drawback was the inconvenience due to the street level outside having risen considerably in the course of time; hence the area within had to be approached by a descent of steps. In the third place, the old fabric had grown dilapidated. Wherefore those in power determined to re-erect the whole College on a larger and more ambitious scale, as befitted the dignity and importance of the community. So thoroughly was their purpose carried out that (with the exception of a massive stone gateway at the back) not a stone upon another in all the College is earlier than the reign of Charles I.

In 1618, Charles Greenwood, and, in 1631, Sir Simon Bennet made handsome bequests toward the rebuilding. The plans were long under discussion, but when at length the foundation stone of the large new quadrangle, 100 ft. square within, was laid, in mid-April 1634, only six months elapsed before the roof was reared. On the 19th June 1635 the street front was begun, and such rapid progress made that the roof was slated at Michaelmas of the same year. Over a twelvemonth passed before the south side, occupied by the hall and chapel, was begun. It was still unfinished in 1641, when the work had to be suspended on account of the civil wars; it was not resumed until 1657, when the hall, begun in 1640, was finished. The chapel, begun a year earlier, was not opened until the 20th of March 1665-66.

In 1668 a new building was begun, comprising a kitchen on the ground floor, and above it a library. The latter, a spacious apartment, had a high-pitched timber roof. It was finished in 1669 and continued in use until 1861, when an entirely new one was erected by Scott.

The old east side, though dismantled in 1669, was not finally cleared away until 1675. Meanwhile about the end of 1674, a circular letter, soliciting help to finish the rebuilding, was addressed to a number of gentlemen in the north of England; for University College continued until 1736 to be essentially a North-countryman's College. Before the end of 1675 the new east side of the quadrangle was finished.

Loggan's view (Plate VII.) shows the College as it was immediately after the completion of the new quadrangle; the niches not yet filled. It also shows the interesting older buildings which remained, to east of the quadrangle, on the High Street. That they dated from various periods is evident from the picturesque medley of styles they present. They were swept away early in the eighteenth century.



Eastern Gate-Tower in the North Front.

The new quadrangle was perfectly symmetrical, with a gate-tower rising in the middle of the High Street frontage. Three of its sides comprise three floors each, but the walls of the hall and chapel on the south side were given a uniform height and finish with the rest, all being surmounted by ogee-shaped gables instead of battlements. For the most part the quadrangle retains its original characteristics to this day, but the south side was utterly falsified in 1800-02, the only feature left unchanged being the Caroline Gothic tracery (similar to that at Oriel College) in the six three-light windows. Sham Gothic panelling has been inserted below them, and sham Gothic buttresses and pinnacles between, while an embattled parapet has supplanted the former ogee gables. The entrance, which admits by one door to the hall on the right and by another to the chapel on the left, has been transformed out of all recognition from the semi-classic "frontispiece" depicted by Loggan. A statue of King Alfred over the common gate was removed in 1686 to the niche over the hall entrance, and one of St Cuthbert set up over the chapel door.

The chapel, modelled in some respects on that of Oriel College, is a parallelogram in plan. It comprises five bays, of which the westernmost goes to form the antechapel. The

partition is a lofty oak screen of "Corinthian" character, with a segmental pediment. It was, like most of the other wood fittings, the work of a Londoner, Thomas Barker, who completed his task in 1694. The original timber panelled roof was embellished with fourteen sculptured angels, but in 1802 it was replaced by a plaster counterfeit of groining, an exploit for which Dr James Griffith was responsible. The present timber roof is modern, the work of Scott. The pavement, a handsome chequer of black and white marble, was laid in 1692. The windows, except the east one, contain well-preserved glass by Abraham van Linge; all but two subjects taken from the Old Testament. This glass was ready for fixing by 1641, but the civil war breaking out, it was stowed away until the restoration of the monarchy, when it was duly placed in position. As to the east window, an engraving, dated October 1821, in Wade's *Walks in Oxford*, depicts it as a two-centred arch, occupied by plate-tracery formed of three lancets beneath an inverted heart-shaped opening in the apex. In October 1687 this window was filled with glass presented by Dr John Radcliffe; the painter being Henry Giles, of York, and the subject the Nativity. But, in 1862, having greatly deteriorated, the glass was banished to the College cellars and new glass and tracery erected under the superintendence of Scott. This architect persevered in his remorseless endeavour to transform the seventeenth-century building into the semblance of one of fourteenth-century date. The reredos carvings, cleared away by him, were transferred to the Bursary; while the elaborately carved oak communion table, rejected in 1862, was conveyed to the remote village church of Hubberholme in Wharfedale, Yorkshire.

The hall, built five bays in length, now comprises seven. The open timber roof, of single hammerbeam construction, was astonishingly good for its late date. James Smith, in *Ancient Carpentry* (1787), shows it before it was enveloped in a plaster disguise in 1766. At that date the whole of the interior suffered refitting at great cost in the approved "Gothic" mode of George III.'s time. Previously to 1766 it had been heated by the traditional brazier in the centre of the floor, with a louvre overhead, but a fireplace was now opened out in the south wall with an elaborate neo-Gothic chimneypiece, the gift of Sir Roger Newdigate. At the same time the floor was laid with Scandinavian marbles. More recent restoration has reopened the timber roof and hexagonal louvre. The common room, which dates from 1679, was elaborately wainscoted in oak in 1697. The carved mantelpiece, however, was brought from another part of the College property.

Between 1716 and 1719 the eastern extension was built by the munificence of Dr Radcliffe. Though com-



MANTELPIECE IN THE COMMON ROOM.

monly spoken of as a quadrangle, it consists only of a northern and an eastern block, each 80 feet long. Its western side is the eastern side of the main quadrangle, while in place of a southern side stretches an enclosure wall for the Master's garden. The new work was so close an imitation of that already standing that no one looking at the pair of gate-towers of the northern frontage would credit that an interval of eighty years sunders the one from the other. In some of its details the later tower is more frankly Renaissance than the older, yet in general outline the two are identical. The long façade, amounting to 260 feet, is redeemed from stark rigidity by the convex line it assumes from following the curve of the street. Of the two niches over the common gate toward the north the lower one only is occupied, by a statue of Queen Anne. The statue in the corresponding niche over the eastern entrance is that of Queen Mary, consort of William of Orange. On the opposite side, facing southwards, is the statue of the donor, Dr Radcliffe. The gateway under is fan-vaulted in two bays. The niche on the south side of the vaulted main entrance contains a statue of James II., given by William Rogers and set up by Obadiah Walker, who was elected Master in June 1676 and deprived in February 1688-89 for becoming a convert to Catholicism. The figure is remarkable as being the only extant statue of James II., beside that which was recently removed from Whitehall to a spot near the Admiralty in St James's Park.

IV.—BALLIOL COLLEGE

Balliol College takes its name from Sir John Balliol, who was obliged by the Bishop of Durham in 1260 to maintain a hostel for sixteen poor undergraduates. The good work, begun thus under stress of penance, Balliol's widow, Devorguilla, in 1282 voluntarily confirmed and endowed. In 1340, however, Sir Philip Somervyle so much enlarged the original foundation as to become virtually second founder.



View from the South-West, Bereblock, in 1566.

At first a hired house in the neighbourhood did duty; but in 1284 the foundress purchased three tenements which she threw into one and adapted, adding the necessary refectory, kitchen, and outhouses. In 1310 plots of ground were acquired extending to the eastern boundary, and in 1342, by the acquisition of the last intervening plot to westward, the College came into possession of the greater part of the southern frontage. A chapel was built in 1327.

As might be expected in the case of a fabric adapted by expedience and not on a preconcerted plan, the College buildings were so wanting in regularity and cohesion that it was proposed to take them down and erect a more formal quadrangle. Accordingly, in 1386-87, a patent was obtained and an extensive scheme begun which comprehended "an entirely new hall adjoining the ancient buttery and kitchen, and a library of considerable magnitude." It was not completed until the time of Henry VI., or, if the chapel be taken into account, till the reign of Henry VIII.

The earliest portion erected of the new buildings was the east side of the quadrangle; the next, on the opposite side, was the hall, an early Perpendicular work, attributed to Dr Thomas Chace, Master of the College from 1412 to 1423. The saddleback louvre, depicted by Bereblock (1566), and later by Loggan (1675, Plate VII.), has long since disappeared. The transomed windows are two-centred and of two lights each. The shell of the building still stands, but the interior underwent, in 1792, drastic falsification of the kind for which the perpetrator, James Wyatt, is notorious. The hall has since been converted into a reading-room in connection with the library.



Window existing in 1813 in the Ancient Part of the Quadrangle.

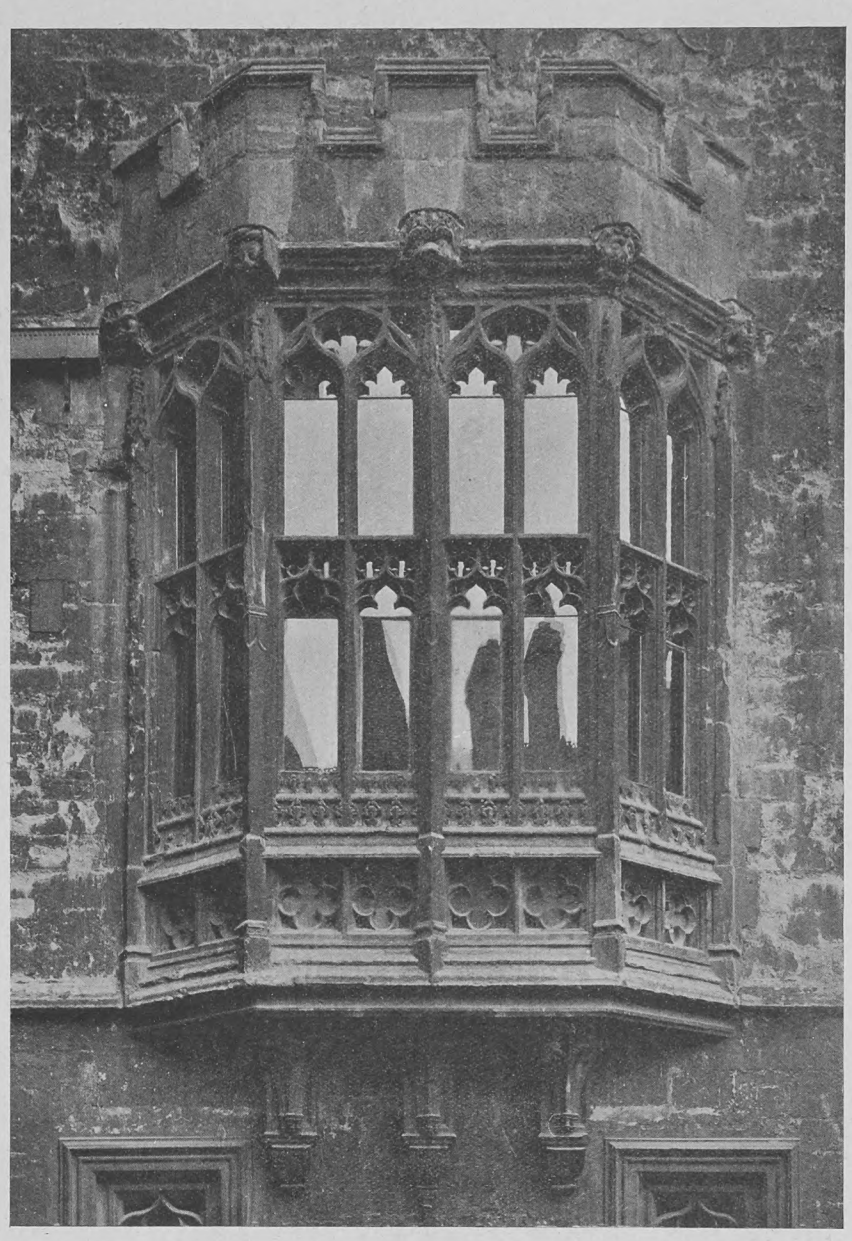
Adjoining the south end of the hall, a solar, running east and west, forms the dining-room of the Master's house. This apartment has a lofty roof, while at the east end there overhangs a splendidly sculptured and traceried Perpendicular oriel, erected at the cost either of Archbishop George Nevill (who graduated from Balliol College in 1452) or of William Grey, Bishop of Ely, who died in 1478. The latter's arms are carved at the foot of the groined brackets beneath, the arms of the former being blazoned in the upper part of the window. The room itself was altered in 1803, and again in 1869.

On the north side of the quadrangle stands the library, with a range of ground-floor rooms beneath. Though fairly uniform in general appearance, nearer inspection shows it not to have been erected all at one date. The building, which is lighted

on either side by a row of ten two-light Perpendicular windows, was begun at the western end by Thomas Chace, between 1412 and 1423. It was successfully finished, about the year 1478, through the exertions of Robert Abdy, who, first as Fellow, and afterwards from 1477 to 1494 as Master, "devoted himself to the enlargement and endowment of the College buildings." The above-named and other benefactors were commemorated by rhymed inscriptions in the library windows. The occasion that eventually made the completion of the library essential was having to provide suitable accommodation for Bishop Grey's collection of books. The library is reached by a staircase at the north-west corner of the quadrangle. The door at the west end is a good example of seventeenth century woodwork, and all its windows contain remains of heraldic glass. The ceiling of stucco to imitate stone vaulting is due to the ruthless remodelling to which Wyatt subjected the interior in 1792-94.

The chapel, which ranged eastwards of the library, was a sixteenth century structure, begun in 1521 by the Master, Richard Stubbs, and finished in 1529, Robert Ascham being a generous contributor toward the work. There exists a contract, dated 1521, with a mason of Burford for making windows for Balliol Chapel. Another contract for carving the stonework of other windows, including the east window, specifies "wovsers" (voussoirs) and "chawmerantes" (jamb-pieces), with a variety of ornamental sculpture.

The south wing attached to the chapel no longer exists, having been demolished at the destructive rebuilding by Waterhouse. The chapel was a parallelogram, having the striking external feature of a lofty polygonal turret, rising at the north-west angle and capped with a tapering octagonal roof, richly crocketed up the sides and surmounted by a vane. The glass of the six-light east window was given by the munificence of Laurence Stubbs in 1529. Two other sixteenth century windows, wrecked at the Reformation, were replenished in the seventeenth century. Later the glass suffered some damage at the hands of Dr Ralph Bathurst, President (from 1664 till his death in 1704) of Trinity College adjoining, the amusement of whose dotage—so relates T. Warton, himself a Trinity man—was to pelt the windows of Balliol Chapel with stones. The old glass of the chapel demolished in the nineteenth century was taken down and eventually distributed, if not quite at random, with only the smallest regard to subject and sequence, among three windows in the old hall and among those in the modern chapel, every one of which, except the large east window, contains old glass reused. Four windows are filled with glass painted by Abraham van Linge, two of them signed and dated 1637. When perfect, this glass formed two windows of the old chapel. The remaining windows in the chapel contain glass earlier than the above named, its only ascertained dates being 1529 and 1530. Some of it is decidedly foreign in appearance, *e.g.*, the two lowest cinquefoils in the rose window, high up in the western gable, contain unmistakably German shields.



Oriel in the Quadrangle, West Side.



Exterior of the Old Chapel from the North-West, with Part of the Library on the Right. G. Hollis.



South-West View in the Quadrangle, before 1867. From a Water-Colour Drawing by J. C. Buckler.

The four windows of the quire proper are of three lights each. Of these the eastern-most pair is filled with different incidents from the life of our Lord. The western-most pair of quire windows chiefly comprises single figures of saints with a surround of plain diamond panes. The rest of the old chapel glass, fitted into three windows on the east side of the old hall, belongs mainly to the sixteenth century, nor is it without the same foreign flavour already remarked in the case of some of the glass in the chapel itself. These windows comprise four scenes from the legend of St Catherine (to whom the chapel was dedicated), and a panel (1530) depicting the Nativity of our Lord.

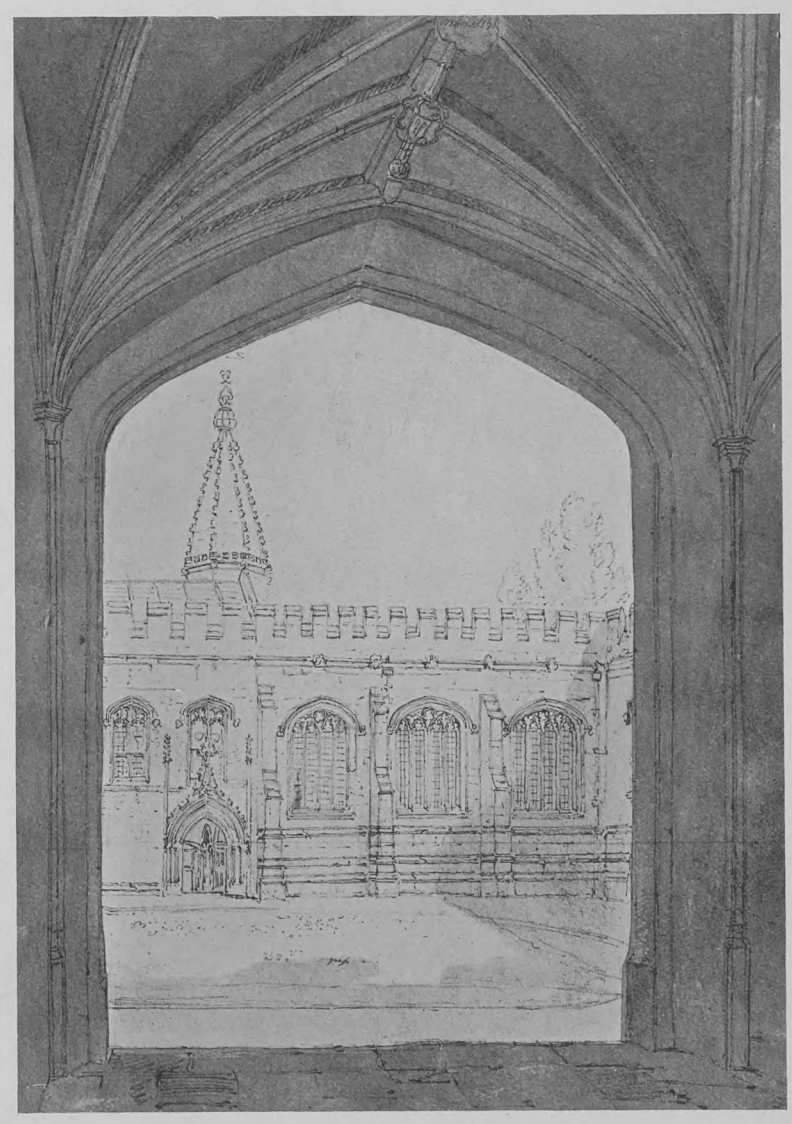
In 1636 the chapel was wainscoted and a carved timber screen erected. The portions saved from the latter, now fixed against the east wall of the library, comprise a dark statue of St Catherine, with Olympian angels.

The latest section built of the old quadrangle (except the chapel) was the front or southern range, the extent of which was upwards of 190 ft. from east to west. It consisted, as shown by Bereblock in 1566 (p. 14), of ground and first floors only, but by Loggan's time (1675) attics with dormer windows had been added (see Plate VII.). The gate-tower in the middle was not completed until the time of Henry VII. It was square on plan, with an embattled turret at the north-west, which Bereblock inaccurately represents at the north-east. The tower consisted of three floors, the ground floor forming the gateway. The vaulting under the gate-tower comprised sculptured coats of arms. It was not only "very beautifully executed," but also in excellent preservation, according to Dr Ingram, in 1837. The oriel window overhanging the common gate, and flanked by handsome niches, had then lost the Perpendicular tracery figured by Loggan. The uppermost floor was lit by two small windows, divided by a niche, over which three sculptured bells showed this part of the work to date from the mastership of William Bell (1494 to about 1497).

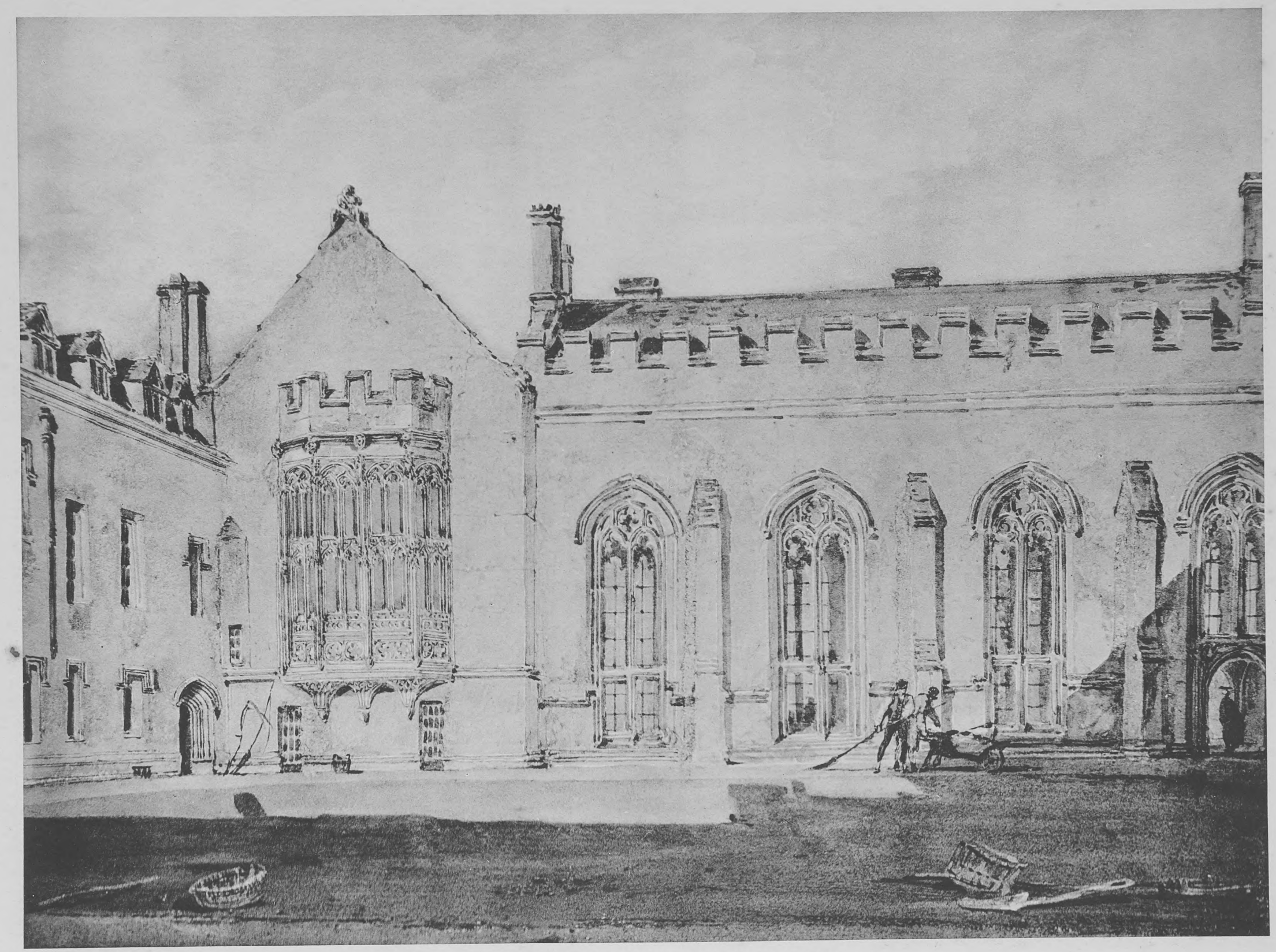
Until the eighteenth century the old quadrangle had stood practically free from defacement. But the mania for "improvement" was growing apace. "We still go on beautifying and new fronting," wrote Daniel Price from Oxford in September 1790. "Balliol is to have a new south front from the south-east angle to the south-west angle." And so the east side and the south side from the east end to, but not including, the gate-tower, were rebuilt or recased in the fashion of the day.

In Loggan's time (1675) a walled forecourt extended the whole length of the southern frontage. This forecourt, resembling that which yet stands before St John's College, was planted with elm trees; it was abolished for "street improvements" in 1772.

Expansion of the College eastward being impossible because of Trinity College, it was obliged to take a westerly or north-westerly direction. Hammond's Lodgings on the west side were acquired by a bequest of William Hammond, of Guildford, who died in 1575. On the north side of the back garden Elizabeth Lady Periam erected lodgings for the recipients of the benefaction which she established in 1620. All trace of these buildings has disappeared. At the south-west extremity of the College stood Cæsar's Lodgings, which, acquired about 1610, were pulled down between 1825 and 1850. Opposite, on the south, stood, until about 1800, a block of buildings distinguished by the name of Pompey. Early in the eighteenth century was begun a block, known as the Bristol Buildings. Not finished according



Northward View under the Gateway, in 1813, before the Destruction of Chapel and Gate-Tower. A Sketch by J. C. Buckler.



BALLIOL COLLEGE QUADRANGLE.

FROM THE EAST IN 1804. BY J. M. W. TURNER, R.A.



EXTERIOR OF THE COLLEGE FROM THE SOUTH-EAST AS IT WAS BETWEEN 1790 AND 1867. FROM A DRAWING BY F. MACKENZIE.

to the plan first intended, they were recased with Bath stone in 1826, to bring them into conformity with the buildings then lately finished on the north. In 1769, westwards of the Master's Lodgings, was erected the block called after the donor, Fisher's Buildings, designed by Henry Keene in the solid, barrack-like style of the period, without any attempt to make them harmonise with the already existing buildings. "Adjoining on the north were added in 1825 twelve new sets of rooms" from the design of George Basevi, architect, in place of the demolished Bristol Buildings.

As long ago as 1843 a project of remodelling, more drastic even than that eventually carried out, was contemplated, as the existence of an elaborate set of designs for the purpose by Augustus Welby Pugin, in his characteristic neo-fourteenth century manner, bears witness. These drawings are preserved in the College library. Pugin had been introduced by one of the Fellows, Mr George Ward, but, according to Benjamin Ferrey in *Recollections* (1861), the designs he furnished were rejected "owing to the refusal of the then Master, Dr Jenkyns, to permit the employment of a Roman Catholic architect." The College authorities thereupon applied to Salvin, who was commissioned to erect (in 1855) the western block in place of Cæsar's Lodgings, which had become dilapidated. Ultimately, however, their choice fell upon Alfred Waterhouse. Meanwhile the sixteenth century chapel, sound all but the roof, which stood in need of some repair, was demolished, giving place to the present neo-Lombardic Gothic chapel, erected at enormous cost by William Butterfield in 1856-57. It is to the credit of Benjamin Jowett, not then Master, that he protested vigorously, albeit in vain, against the vandalism which has robbed the College of an irreparable possession. "Those who remember the line of buildings of the chapel and library as they looked from the Fellows' Garden, say that for harmony and quiet charm they were of their kind unsurpassed in Oxford." Waterhouse entirely rebuilt (1867-69) the southern front from the Master's Lodgings to the south-east corner of the College, and thence the eastern block as far as the chapel at the north-east. The result of the donors' well-meant liberality was deplorable, especially as it involved the destruction of the mediæval gate-tower.

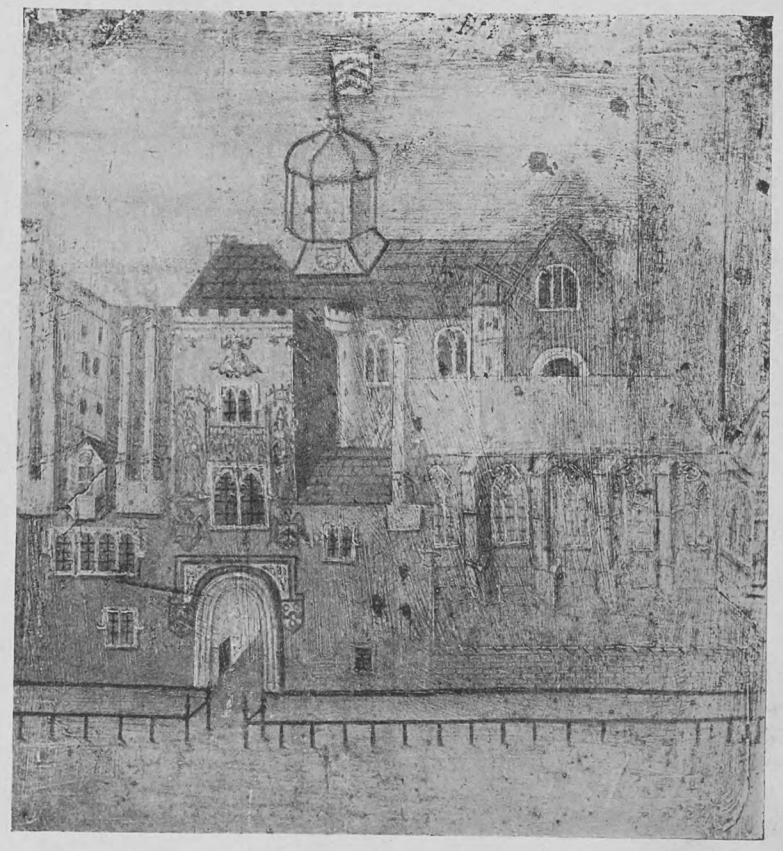
The view, by J. M. W. Turner, R.A., reproduced in Plate VIII., taken within the old quadrangle from the east, has a curious history. It was drawn in 1804 for the *Oxford Almanack*, but the authorities objected to the inconsistency and unrealism of the shadows—some of which actually fall as though the sun were shining from the north-east—and accordingly instructed H. O'Neill to produce a correctly amended version. The latter, duly engraved, appeared in the *Almanack* for the year 1810, with O'Neill's name as artist. The original work, as Turner drew it, has never hitherto been reproduced, though exhibited for a long time past at the University Gallery.

V.—MERTON COLLEGE

HAVING obtained in 1265-66 two sites adjoining the parish church of St John Baptist, Walter de Merton, Bishop of Rochester, founded, in 1274, the College which has ever since borne the name of his native Surrey village. In the thirteenth century college architecture, like the collegiate system itself, was still undeveloped. It could not be expected, therefore, that the earliest buildings would be planned on the basis of a formal quadrangle; and but for the south quadrangle, added in Jacobean days, Merton College still presents the most irregular grouping of all the old academic foundations of Oxford.



THE ENTRANCE TO THE HALL FROM UNDER THE GATEWAY. DRAWN BY E. NATTES, ABOUT 1804.



THE COLLEGE FROM THE NORTH, ABOUT 1622. FROM THE PAINTING IN SIR HENRY SAVILE'S MONUMENT.



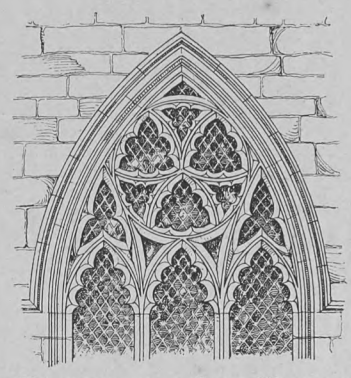
THE COLLEGE FROM THE NORTH, BEREBLOCK, IN 1566.

The chapel consists of quire and transept with tower, which, in a cruciform church, would be central.* The quire is the oldest part, dating from somewhat before 1277, when the high altar was dedicated, and the founder, dying, bequeathed funds for completing the building. It comprises seven bays. The fourteen side-windows have tracery of four various geometrical designs, and may be dated *circa* 1290. The glass which fills them is early Decorated; the scheme simple as effective. It consists chiefly of leaf diaper within richly coloured margins, and small figure subjects forming a deep coloured band throughout the series.

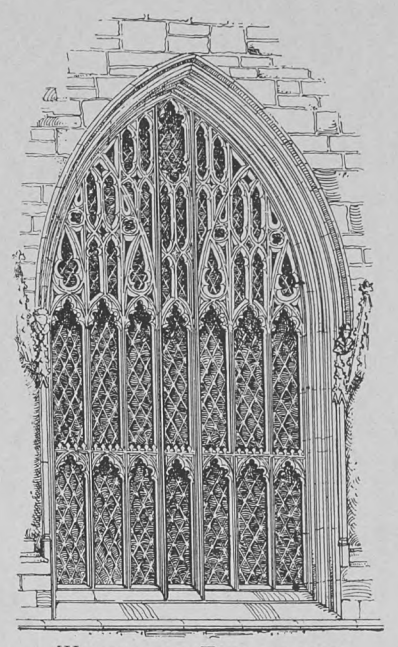
Restored in the nineteenth century by Messrs Powell, of Whitefriars, the greater part of the glass is nevertheless original, the gift of Henry de Mansfield, Chancellor of the University in 1311 (*obiit* 1328). His name occurs in twelve of the windows. The large seven-light east window (p. 20) is of maturer style than the side windows. The conspicuous wheel in the apex and the carved detail of the tracery are unusually elaborate. The effect is marred because the window has been improperly deprived of its stanchions. Internally it is unpleasing on account of the large expanse of yellow glass inserted in 1702. Some brilliant coats of arms in the centre of the wheel, as well as the figures of Gabriel and the Virgin on each side of it, are genuine.

* For plan, see the Introduction.

By an indenture dated 1486, a London joiner, John Fisher, covenanted with the Warden, Fitzjames, to supply before Michaelmas 1487, a rood-loft of timber, like one then recently erected at Magdalen College, only with better doors "than there be in Mawdelyn." It was to be "from the grounde upwarde to the lowest seylyng pece xii fote, with speris (screened recesses) and lynterns (*i.e.*, lintels or canopies overhead) for two awters." The altars of St Andrew and St Jerome respectively were consecrated in 1488. "In the lowest seyler" Fisher was to provide "a workmanly Trayle on the West parte thereof. . . . And fro the lowest seilyng pece . . . all the brist upwarde" (*i.e.*, the entire gallery frontage) was



Tracery of a Side Window of the Quire.



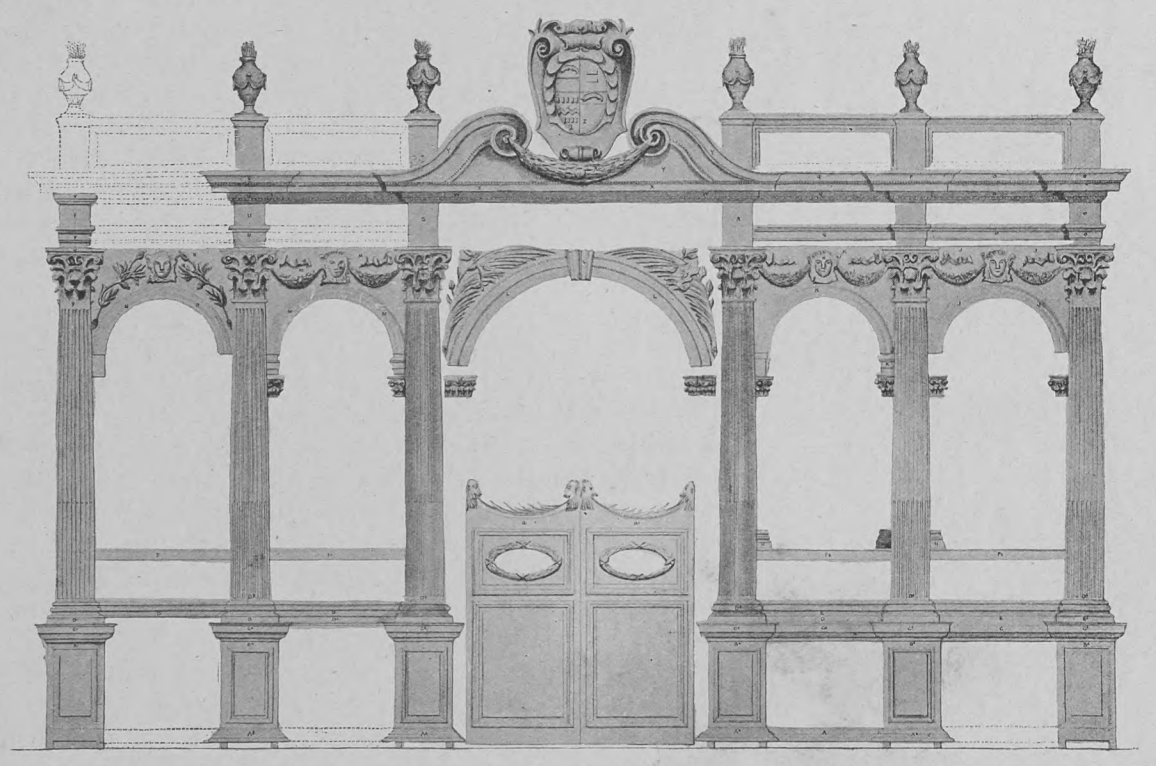
Window at End of the North Transept.

to be a copy of that then existing at St Mildred's, Poultry, London, only better measuring 5 ft. 6 in., "bothe in the west parte of the seide Rodelofft and in the Est parte thereof." The rood-loft was to be 30 ft. long (the width of the quire) and to be ornamented with "ymages in clene Tymbre," each at least 2 ft. in length, the subjects to be selected by the Warden. In the following year the Warden covenanted with William Wotton for organs "lyke unto the newe payr of organs" at Magdalen, to be set up within the rood-loft at Merton by Whitsunday, 1489.

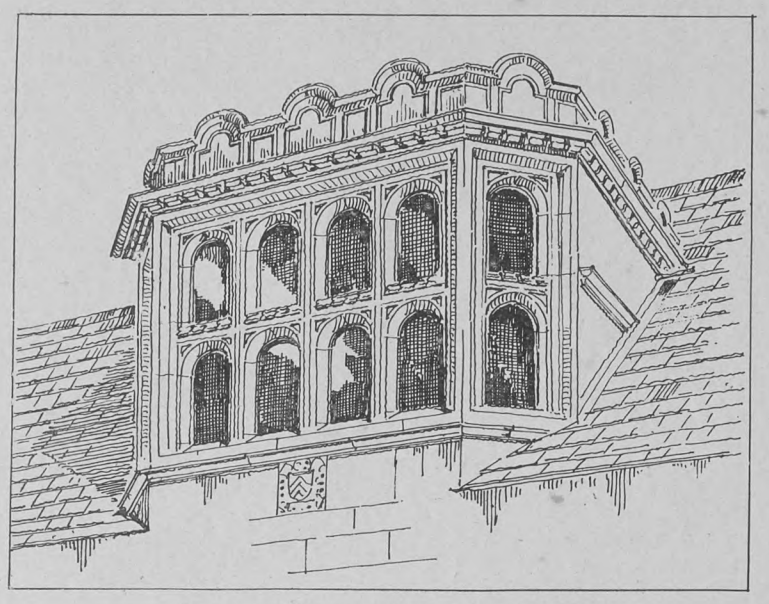
A sum of £20 was bequeathed in 1496 to ceil the quire with boards, work carried out in 1502-03. The oak quire-stalls constructed in 1394 were decorated with full-length figures of prophets and saints in 1497. These paintings were finally obliterated by the application of oil-colour in 1659. The stalls themselves, notwithstanding the woodwork was in excellent preservation, were replaced by Alexander Fisher's new quire fittings of 1671, and vanished long ago. A beautiful fragment, however, was figured in 1829 by A. Pugin, in Plate XVI. of the first volume of his *Examples of Gothic Architecture*. Beside the oak seats and wainscoting, on 24th October 1671 was erected a new



East Part of the Front Court from the West in 1825, showing the Top of the Dove-Cote Tower of St Alban Hall. J. C. Buckler.



Portions of the Screen which stood in the Chapel from 1671 to 1851. Drawn by Thomas Axtell.

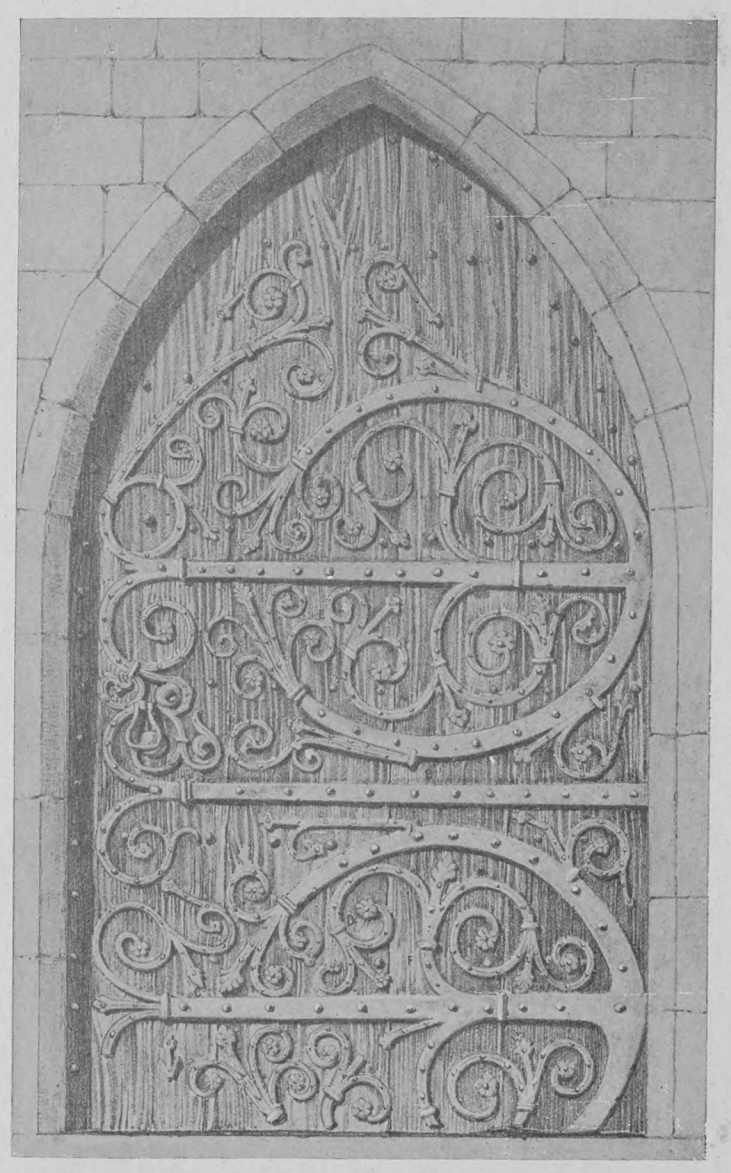


Dormer Window over the Library.
Drawn by Roland W. Paul.

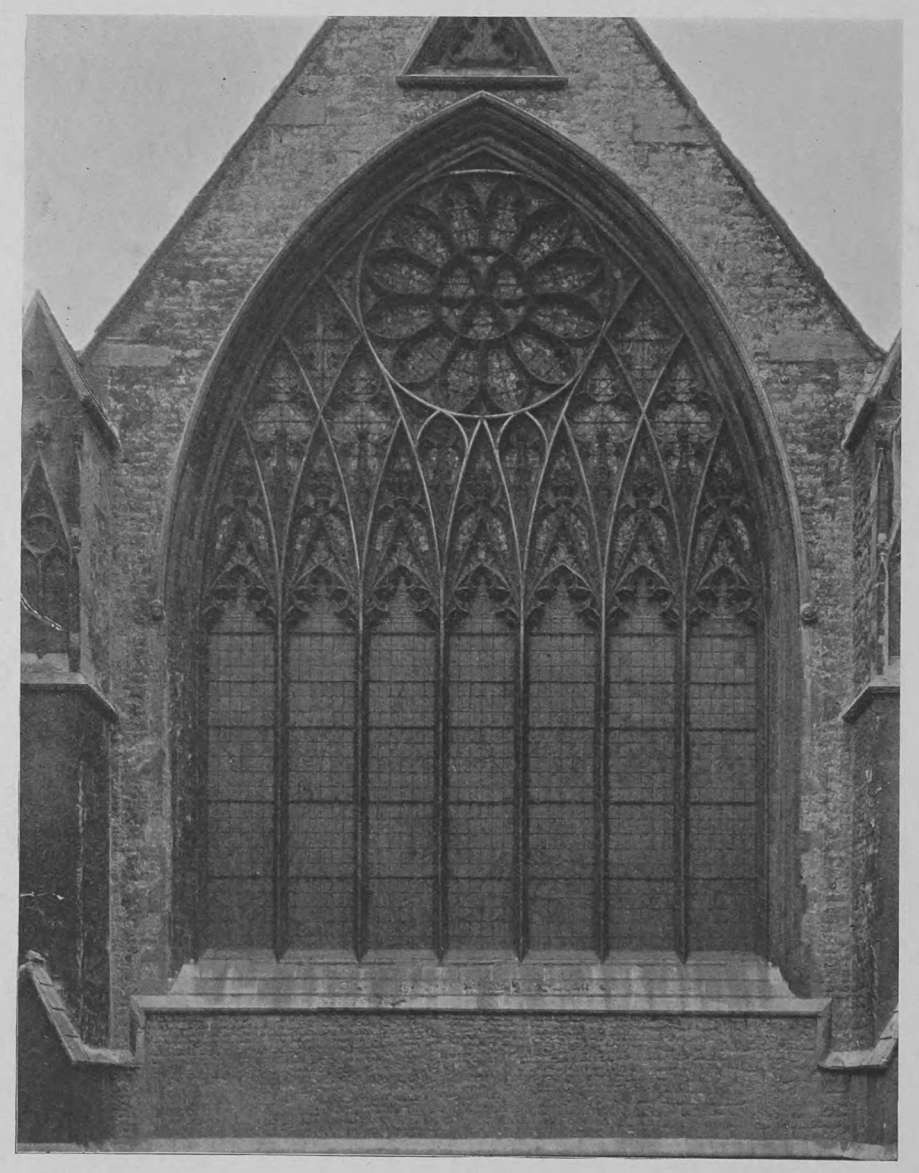
screen (p. 19) of five bays of pseudo-classic design. Its ornament, though not excessive, lacked delicacy of execution. In the process of "restoration," begun in 1842, the seventeenth century woodwork was removed. The screen was displaced in June 1851, dismembered, and stored in the College. Other parts of the fittings (including, maybe, some portions of the screen itself) were taken to Caversfield Church. After an abortive attempt at reconstructing what remained of the screen in 1887, some fragments of it were given to All Saints' Church in 1891, and the rest finally worked up, about 1906, into fitments for the Brodrick Memorial Library beneath the south wing of the old library. The paving of the quire floor in 1671 with squares of black and white, occasioned much disturbance and shifting of ancient memorial stones and brasses. However, once laid, the new pavement was undeniably a handsome ornament. In 1854, Butterfield, seeking to gothicise, inset it with red and yellow encaustic tiles, and, by thus meddling, spoilt it. At the same time he remodelled the quire ceiling and renovated the sedilia.

The piers and arches of the crossing were built in 1330, but little else was done for years. The transept or ante-chapel was erected about 1414, and is consequently Perpendicular. The tower being ready for the bells in 1422, the chapel was solemnly dedicated anew in 1424 (Plate IX.). The uppermost stage of the tower, a magnificent composition, with an embattled parapet of pierced panels and a group of eight pinnacles, was not finished until 1451. They were repaired in 1822.

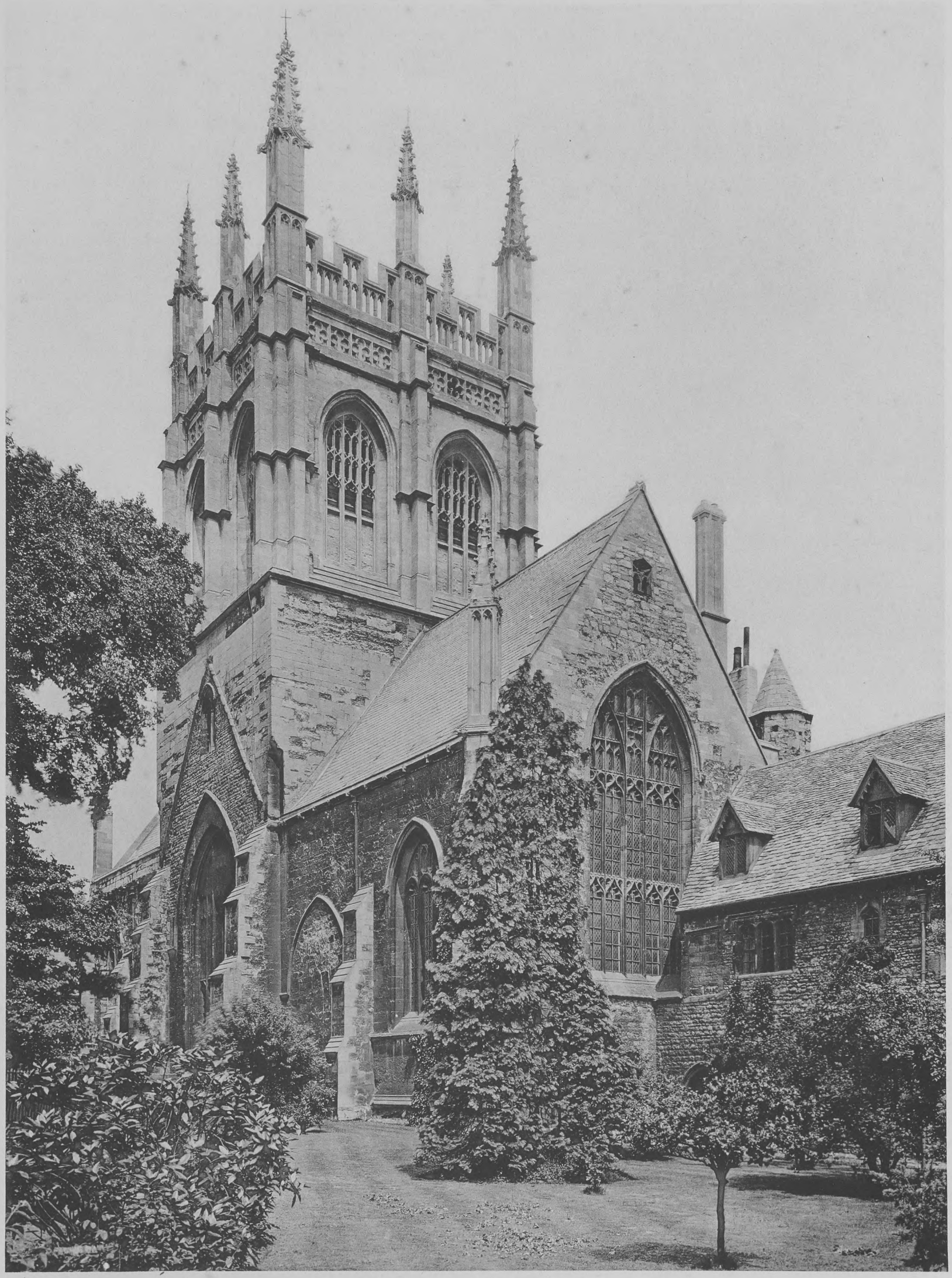
At the north end of the transept is a handsome seven-light Perpendicular window (p. 19). Its batement lights are filled with a medley of old glass fragments. Externally the window is flanked by statues in niches, one, St John Baptist, the gift of Warden Fitzjames.



Door leading to the Hall. Middle of the Thirteenth Century.



The East Window of the Chapel.



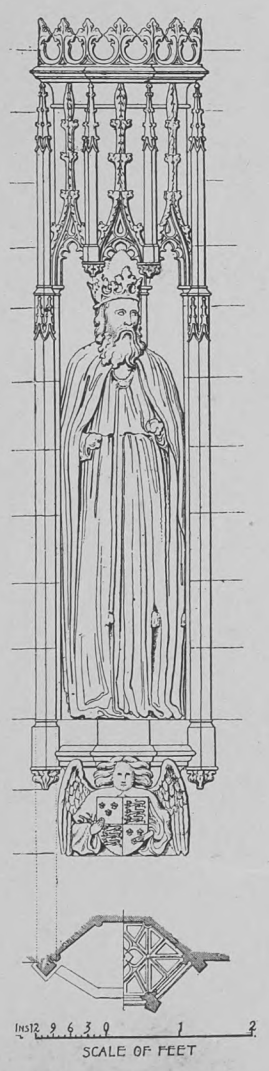
MERTON COLLEGE CHAPEL.

FROM THE SOUTH WEST.



VOTIVE STONE TABLE, INSERTED IN THE FRONT OF THE GATE-TOWER BETWEEN 1482 AND 1507.

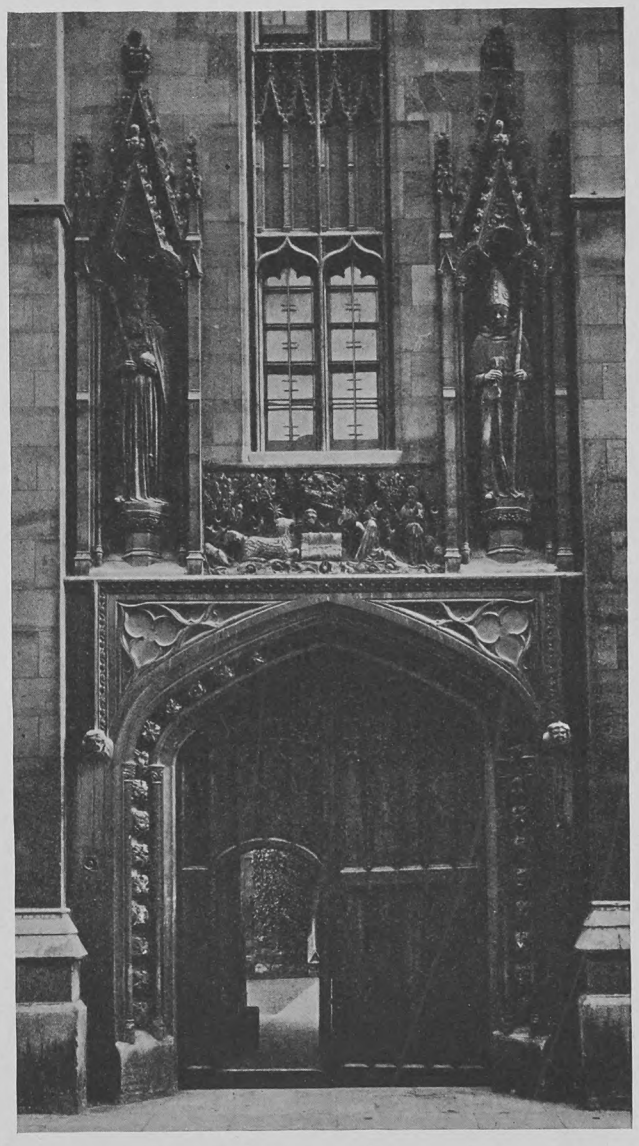
The Subjects, from left to right, are:—The *Agnus Dei*, the Book of the College Statutes, the Founder, kneeling, and St John Baptist, preaching in the Wilderness.



STATUE OF HENRY III. ON FACE OF GATE-TOWER, IN 1822.
DRAWN BY A. PUGIN.



BEFORE "RESTORATION."



COMMON GATE-TOWER ERECTED IN 1416.
AFTER TRANSFORMATION BY E. BLORE IN 1837.

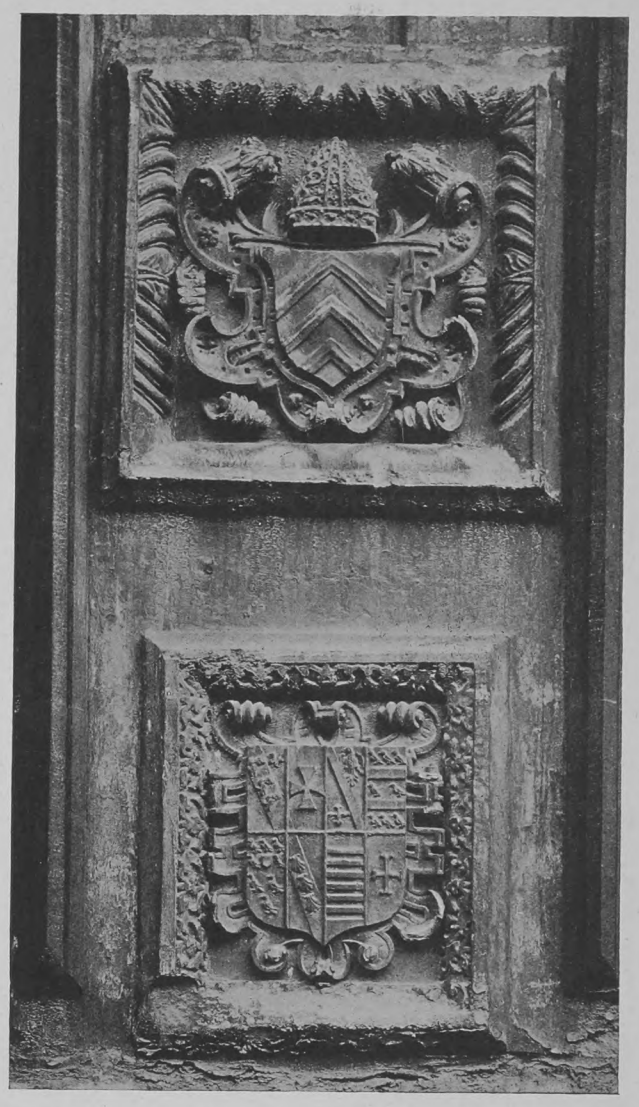
Merton Chapel being at the same time a parish church, is, therefore, the only College chapel in Oxford containing a font. In the seventeenth century the north transept was the part used for the parochial services, which continued nearly to the close of the nineteenth century.

The building was originally planned for a nave with aisles, as the external weather-moulds on the west wall yet testify.* The arches for the aisle openings are blocked with blank walls. The arch, designed to open into the nave, is also walled up, with a large Perpendicular window inserted. If, after that, any intention lingered of adding a nave, it was precluded by the sale of the site for Corpus Christi College early in the sixteenth century.

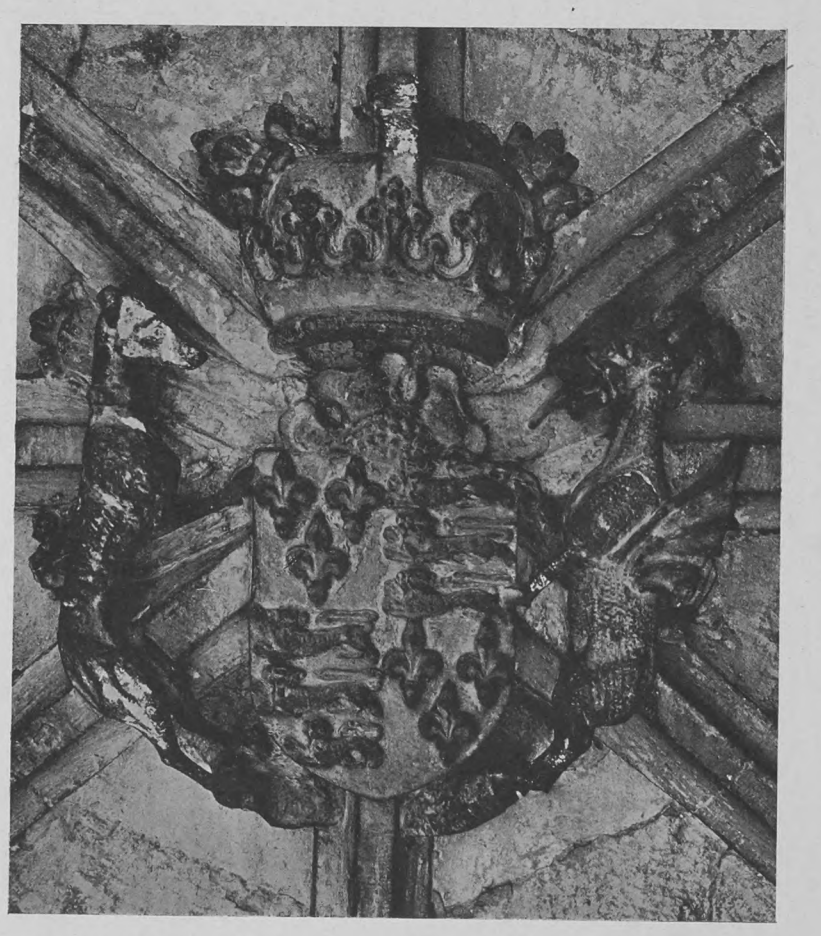
South-east of the quire, and communicating therewith by a doorway and a quatrefoiled squint, stands the vestry.



Arms of Richard Fitzjames, 1497-1503, above Gateway leading to the Fellows' Quadrangle.



Arms from the Frontispiece in the Fellows' Quadrangle, 1610.

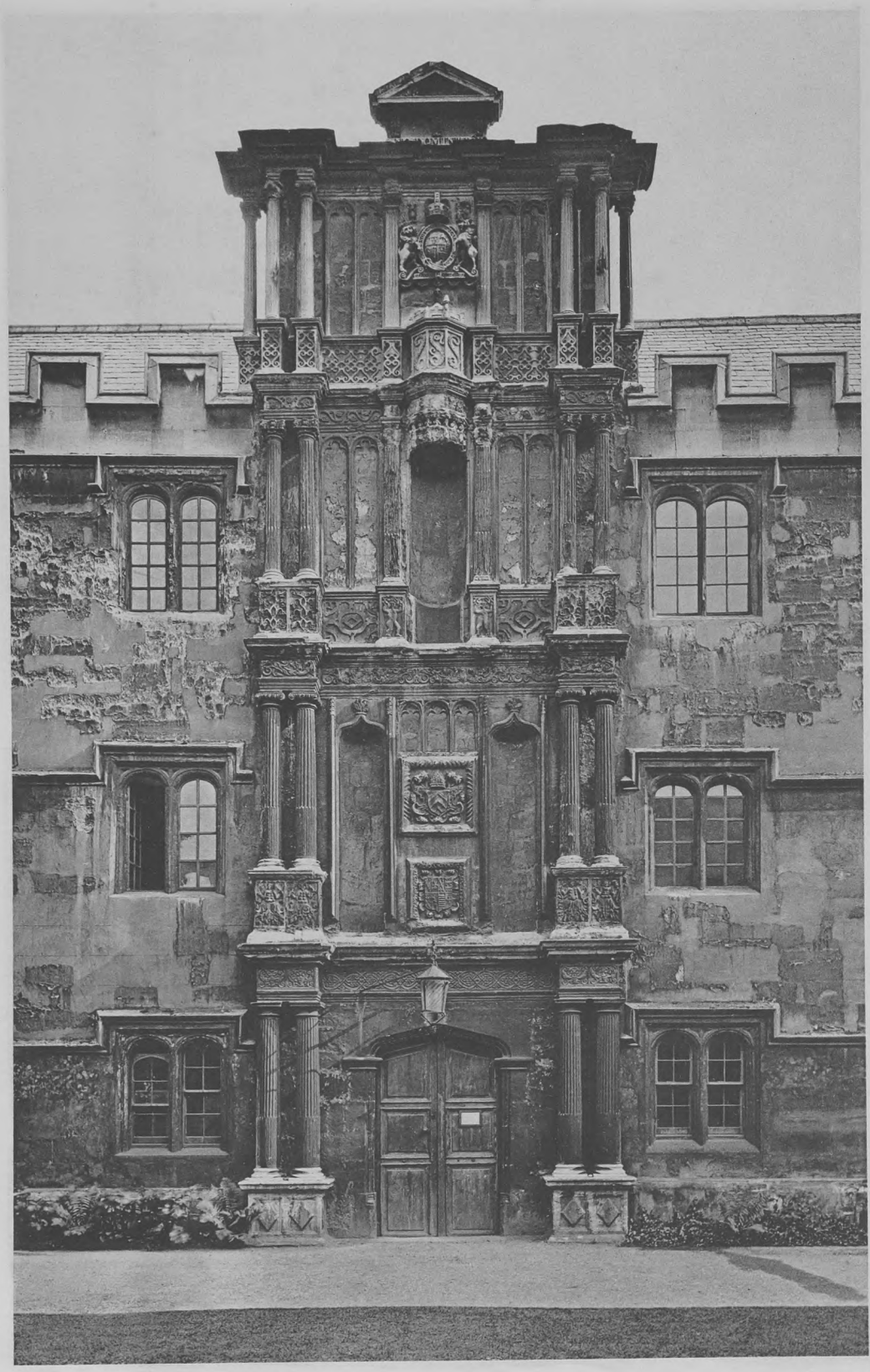


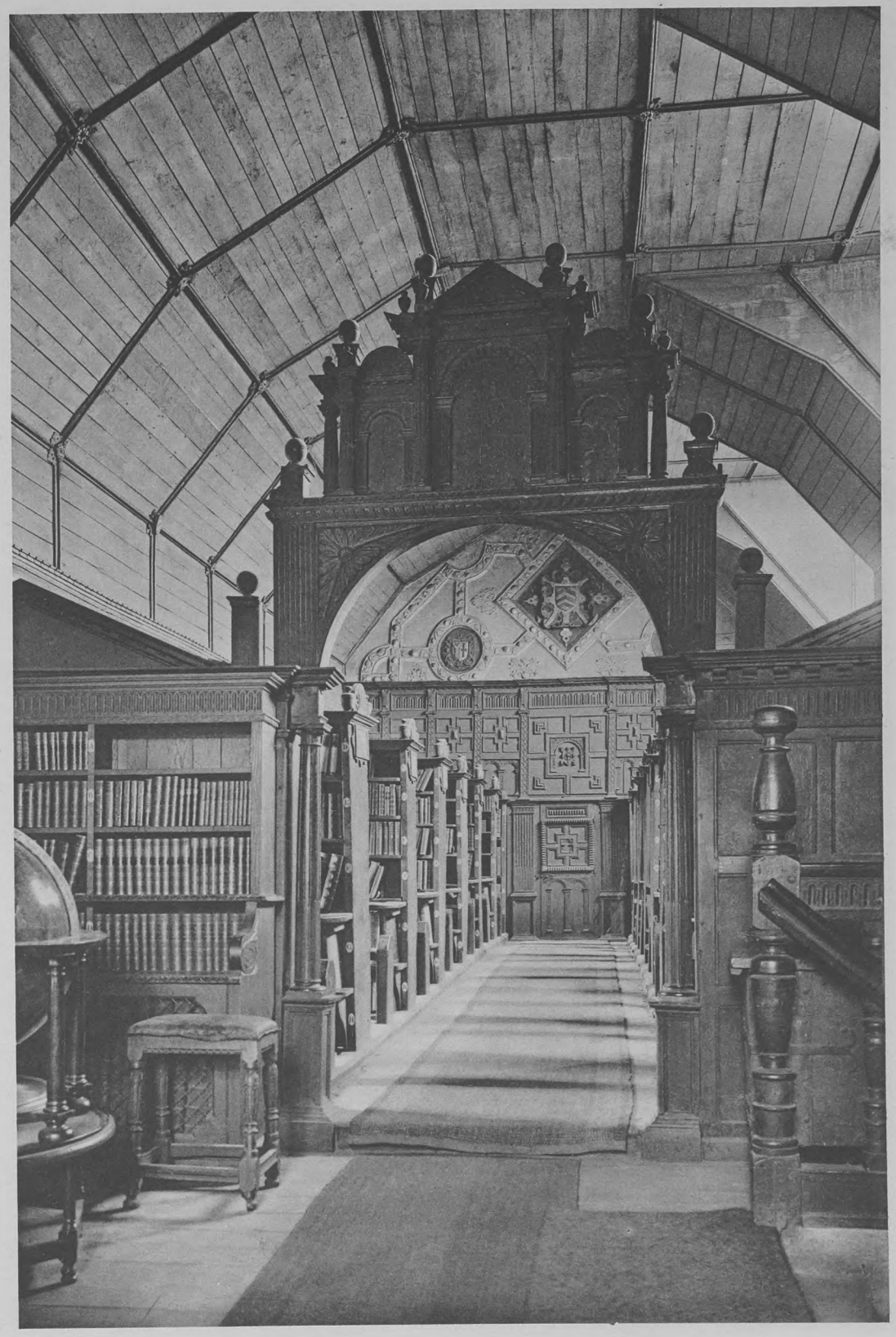
Arms of Henry VII. forming Central Boss under Archway leading to Fellows' Quadrangle.

Though such an apartment existed as early as 1288, it is also on record that labourers were set to work to dig the foundations of a vestry in 1310, and that two hundredweight of wrought iron was purchased from a smith for the same structure. This vestry is obviously an addition to the original quire, being built up against the south-east buttress; and, moreover, the heads of the windows are filled with reticulated tracery, fully developed. It is the discreditable fact that the vestry was degraded into a brew-house from 1827 to 1878. The Exchequer, now the muniment room, extends north and south over a vaulted outer vestry, and a vaulted passage leading into Mob Quadrangle. The Exchequer is of fireproof construction, with a steep-pitched ashlar roof carried on three massive transverse ribs, or arches, of stone, like the underside of a bridge.

The first floor of the south and west sides of Mob Quadrangle is occupied by the College library, the oldest in Oxford. The west gallery is 38 ft. 6 in. long, the south gallery 56 ft. 6 in., both being 20 ft. 6 in. wide. The building was erected, or adapted to its purpose, about 1376 by Bishop Rede, of Chichester. The original wood fittings were adapted in the seventeenth century. At the north end in 1641 was made a plaster tympanum, with coloured heraldry (Plate X.). Over the oriel at the east end is a tympanum of similar motif, made in 1623. The library is lit on both sides by single-light windows of the fourteenth century, some of which, on the south, contain original fifteenth century glazing. To enhance the lighting four large

* See illustration in the Introduction.





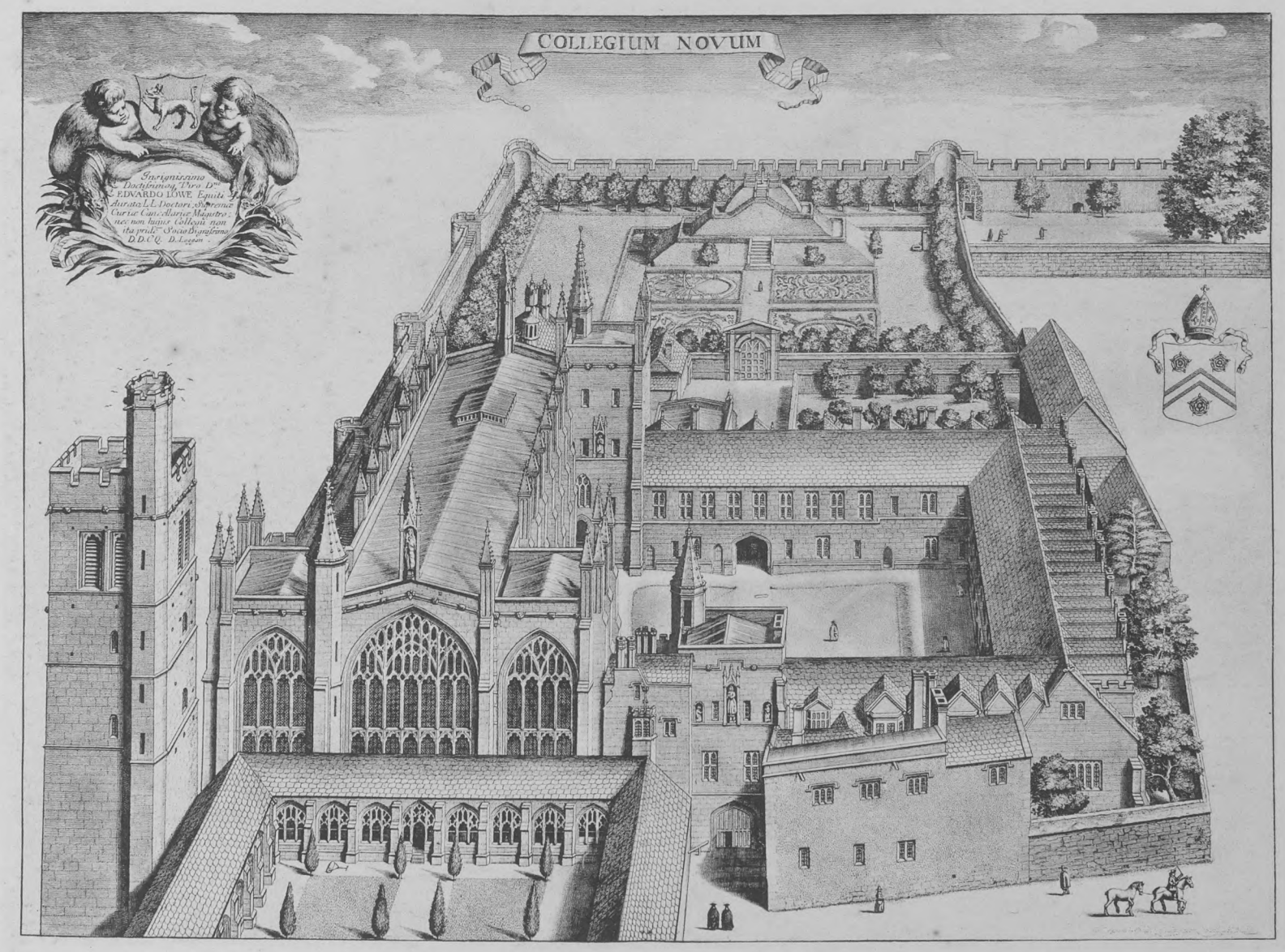
MERTON COLLEGE.

FRONTISPIECE IN THE FELLOWS' QUADRANGLE, DATED 1610.

THE INTERIOR OF THE LIBRARY, TOWARD THE NORTH.



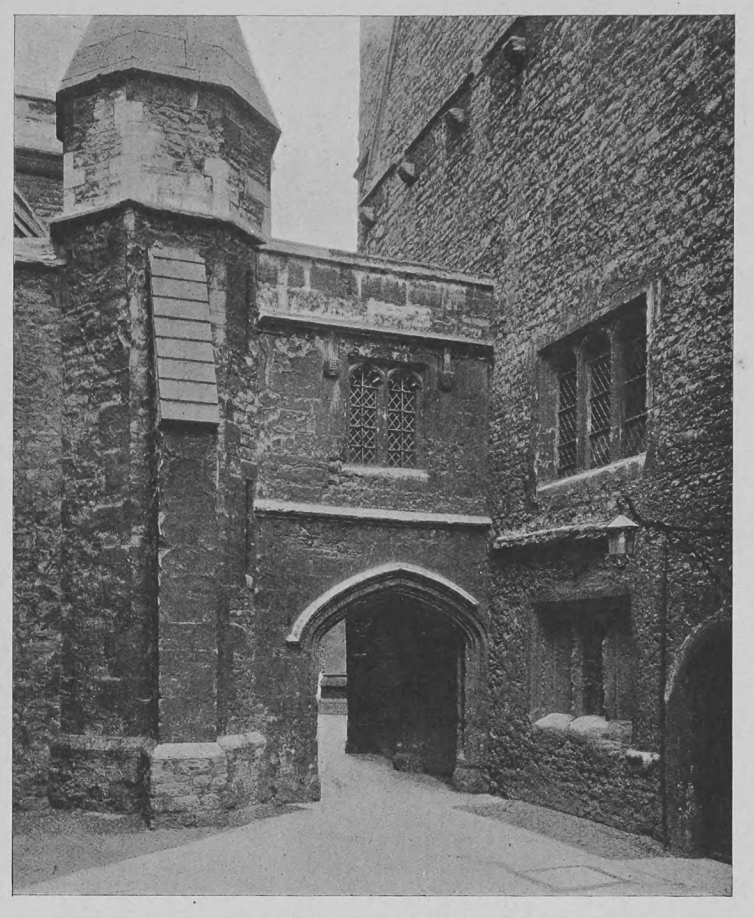
MERTON COLLEGE FROM THE NORTH. BY DAVID LOGGAN. 1675.



NEW COLLEGE FROM THE WEST. BY DAVID LOGGAN. 1675.

and handsome dormers (p. 20), toward the quadrangle, were introduced in the seventeenth century. The roof of the library was painted and gilt in 1683.

The common gate, with tower over, was erected on the present site by Thomas Rodeborne (Warden in 1416). Above the first-floor window Richard Fitzjames (Warden 1482-83 to 1507) set up the still existing votive stone table. On each side of the window was a statue—Henry III. on the left and the Founder on the right—in canopied niches, with angel-corbels at the feet. Above the second-floor window was a representation of the Eternal Father in Majesty issuing from clouds (p. 18). Nowhere is this detail shown so clearly as in the panel of Sir Henry Savile's monument in the chapel (died February 1621-22). It must have vanished, however, in 1682, when the other figures were painted with oils and, together with the gate-tower itself, repaired. The buildings flanking the tower were rebuilt in 1588-91 and 1631. Their street façade was remodelled in 1789. About 1812 these buildings were again rebuilt; but the present contemptible porch-balcony was not erected until 1837-38, when the whole of the street front was transmuted by Blore. With what perverse ingenuity he falsified the character of the gate-tower any one may realise who compares the detail views of the entrance (p. 21). The height of the tower was diminished, and Fitzjames' sculptured panel was brought down immediately over the gateway. The Perpendicular niches, spandrel tracery, and other ornaments were destroyed, and totally fresh details intruded, all to produce a fictitious semblance of fourteenth century work. Nevertheless the gate still retains its massive oak panelled doors, with Perpendicular traceries in the head.



Bridge Passage between the Hall and the Sacristy.

In 1278 a kitchen was in process of construction, the stone being brought from Taynton and Wheatley quarries. The dining-hall (p. 18), in plan a parallelogram, opposite to the common gate, bears some signs of being earlier than the chapel, and still has a pair of trefoiled lancets at each end. Raised on a sort of undercroft, it was designed without buttresses, battlements, or oriel. The deep recesses of the early Decorated



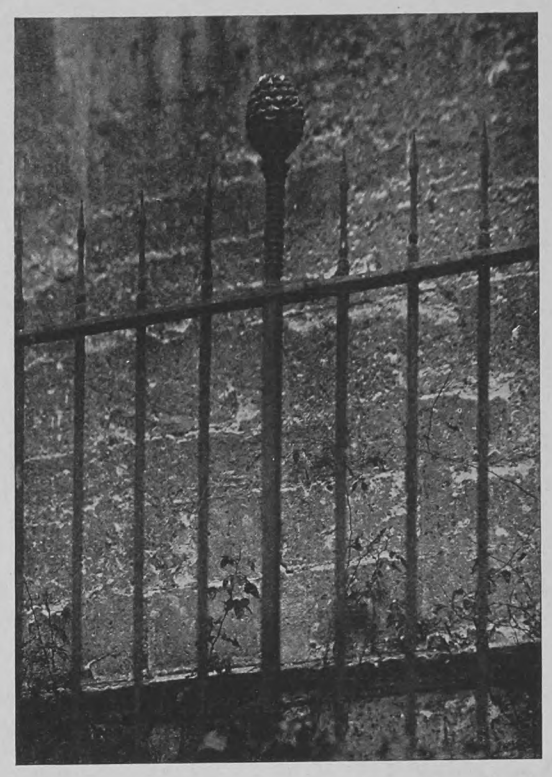
Meadow Front of Fellows' Quadrangle from the South-East, in 1798.

Drawn by E. Dayes. Engraved by James Basire.

two-light windows had stone bench-tables. The interior was refitted in 1540, the date to be seen upon the linen-fold wainscoting in Skelton's time. The roof, as depicted by James Smith in 1787, was of simple construction. An ogee-capped hexagonal louvre was surmounted by a gilt vane, blazoned with the College arms. Loggan, 1675 (Plate VIII.), depicts a second louvre further west, over the kitchen. The old entrance to the hall was demolished by Warden Bickley (1569 to 1584-85), who provided money and material for a new porch, transformed by Wyatt in 1800. Inside the porch a flight of stone steps ascends to the door (p. 20), which has the distinction of being fitted with the grandest mediæval ironwork in Oxford. It resembles the work of Gilibertus, the smith, the date of which is about 1240, at St George's Chapel, Windsor. The branching scrolls of the hinges spread all over the door. The original ring latch disappeared before 1868, but the main part of the rest is authentic. In 1872 the hall underwent drastic renovation by Sir Gilbert Scott.

A covered bridge (p. 23) connects the west end of the hall with the opposite range of buildings, access to the vestry being afforded by a picturesque stair-turret.

To the east of the hall an archway opens into the quadrangle to southward. The stone roof of the arch is handsomely vaulted with sculptured bosses. The central one represents the arms of Henry VII. (p. 22), ensigned with an imperial crown and supported by a greyhound and a dragon. The surrounding bosses, twelve in number, depict the signs of the Zodiac. Above the archway, facing north, sculptured with angel supporters, are the arms, under mitre and cap, of Richard Fitzjames (p. 22), as Bishop of Rochester, 1497 to 1503. These limits determine the date of the structure. The Warden's Lodgings, built by Wardens Sever (1454-55 to 1471) and Fitzjames, stood on the east side of the front court (p. 19), and comprised a domestic chapel, the work of Sever. Its Perpendicular east window, of three lights, overlooked St Alban Hall.



Detail of Railings on the City Wall on the South Side of the College. Eighteenth Century Work.

The Fellows' Quadrangle, situated to south of the dining-hall, is about 110 ft. long by 100 ft. broad. The buildings are three-storeyed, the work of J. Bentley, mason of the schools. In the middle of the south side a frontispiece (p. 22), dated 1610, presents a bizarre blend of heraldry and pseudo-classic orders, in four stages (Plate X). The south front of these buildings (p. 23), overlooking Merton Meadow, keeps much closer to traditional types, and is therefore wonderfully pleasing, in spite of its rigid symmetry.

On the east and south the domain of Merton is bounded by the old wall and bastions of the mediæval city. In front of the Jacobean buildings, the wall, its height much reduced, is surmounted by iron railings, which, if not older than the eighteenth century, are nevertheless, with their tall spikes and copper fir-cone knobs, excellent in design of their kind.

The garden, having become abused, was permanently closed to the public in 1720.

East of Merton College stood

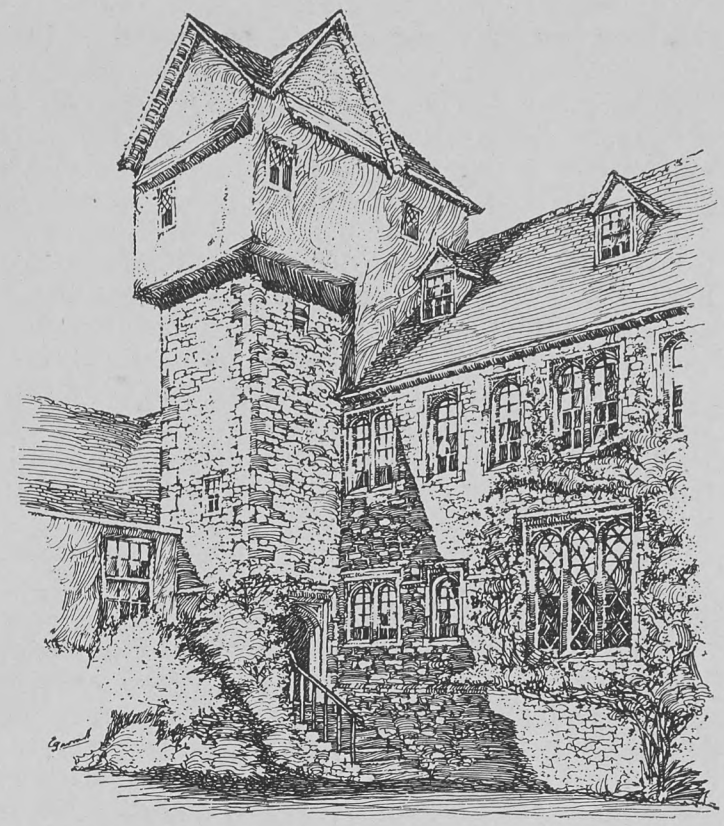
ST ALBAN HALL,

their north frontages abutting upon the street in one continuous range. The front of St Alban Hall, as rebuilt in 1600, is depicted by G. Hollis in 1811. The picturesque stilted labels of the first-floor windows were lowered, and the polygonal dormers falsified into neo-Gothic, in



The Front of St Alban Hall in 1811. From a Water-colour Drawing by G. Hollis.

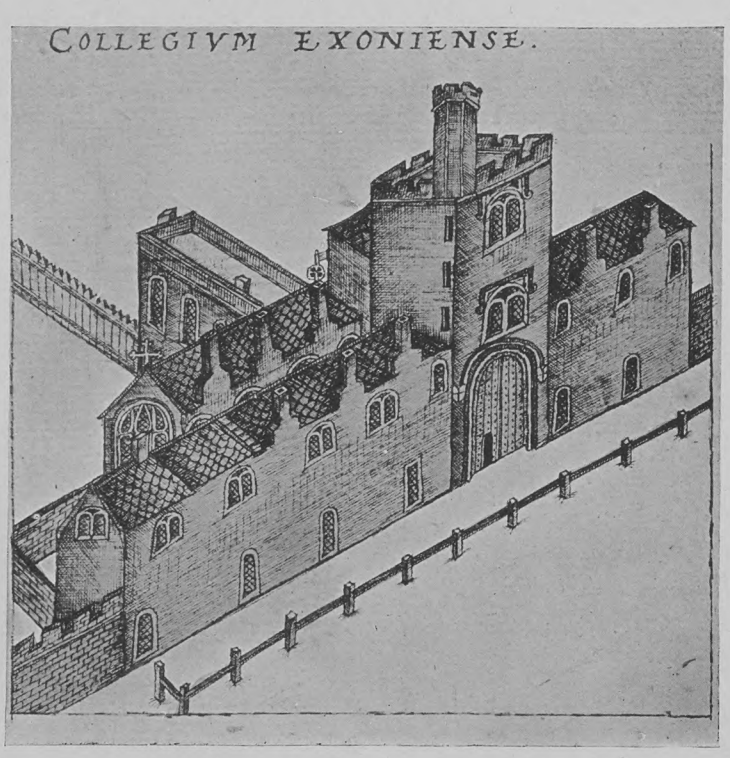
1866. The entrance, flanked by classic columns, led on one hand to the dining-hall (which was repaired toward the end of the eighteenth century), and forward to a flight of stone steps descending into the quadrangle at its north-east corner. The quadrangle, if homely, was redeemed by a feature as quaint as it was unique in Oxford, to wit, the "dove-cote" tower, in its north-west corner (*cf.* p. 19). The south side of the quadrangle was rebuilt in 1789. In 1882 St Alban Hall was incorporated with Merton College. In the next year a passage, entered by a pair of arches side by side, was pierced through the east range of Merton front court, to afford communication between the latter and St Alban Hall. The final alterations and demolition began in 1904. Between 1905 and 1907 all the ancient buildings of the party-range, which ran north and south, including the remains of Warden Sever's Chapel and the whole of St Alban Hall (except only the shell of the lower portion of the street façade) were swept away—an act of vandalism as unnecessary and lamentable as any ever perpetrated in Oxford. The destroyed buildings are alleged to have been insecure and insanitary, but not even the destroyers responsible pretend that the cost of making them safe and sanitary would have amounted to anything approaching the sum spent on the ostentatious new buildings which the architect, Mr Basil Champneys, has substituted for the old.



St Alban Hall, Dove-Cote Tower from the South-East. Demolished 1905-07.

VI.—EXETER COLLEGE

In 1314 Walter de Stapledon founded the Hall which was first called by his name, but was in 1404 renamed Exeter, after his episcopal see. To understand the architectural history of the College, it must be borne in mind that the original frontage was not, as now, westwards on Turl Street, but northwards on Sommer Lane, which ran just inside the city wall. The present front quadrangle was a development of the seventeenth century. The founder settled his rector and scholars in a pre-existent Hall, St Stephen's, which he bought in 1315, and repaired for their use. Not a fragment of the fourteenth-century fabric, however, survives.



View of Exeter College from the North-East, Bereblock, in 1566.

The common-gate tower on the north (with chambers adjoining) dates from 1432. The only portion left of the mediæval buildings, it is now embodied within the modern house built for the Rector in 1857. Two Gothic windows of the tower survive in the modern staircase. In 1671 a three-storey building was erected, on the north of the Rector's lodgings, by Dr Bury, whose arms were noted by Wood over the doorway in the north-west corner of the quadrangle. In 1798 extensive alterations, to render the quadrangle complete and uniform, comprised new buildings attached to the east end of the chapel. But the apse of Scott's nineteenth century chapel encroached so far as to occasion abolition of these and the erection of a fresh residence for the Rector.

The first chapel built for the College was erected between 1321 and 1326. In plan a parallelogram, it was a first-floor apartment with rooms underneath. Bereblock (1566) shows it to have comprised four bays, the chimneys on the north side belonging to ground-floor rooms. It may be identified in Loggan's view immediately below the word "*Collegium*" in the top scroll of Plate XII. In 1404 Bishop Stafford added a lead-roofed porch, covering a flight of steps within it. This chapel continued in use until 1624.

The original library of the College having become



South Side of the Seventeenth Century Chapel. From a Drawing by H. O'Neill (1813).

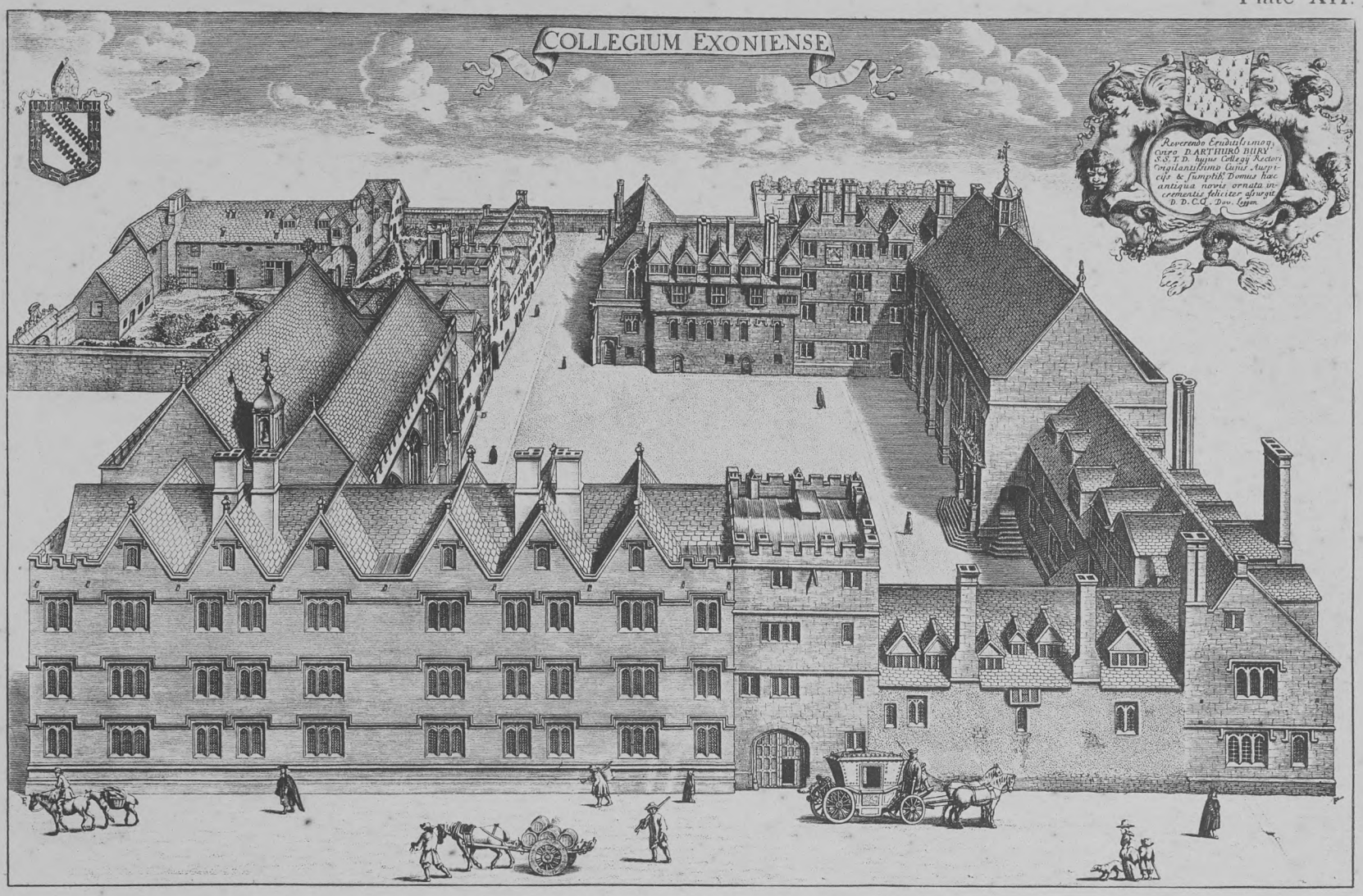
ruinous in Edward III.'s reign, Bishop Rede (the same who was also author of Merton College Library) promoted its repair, *circa* 1374. Nine years later a "comely" library, with lead-covered roof, was built on the east side of the present front quadrangle. Bishop Stafford, *circa* 1404, made the library long enough to accommodate seven carrels, or studies, on each side. This building (depicted by Bereblock at right angles to the chapel [p.25]) was converted into college rooms in 1625, the old chapel at the same time becoming the library. In December 1709 a fire almost gutted the interior. The damage was in a measure repaired and the place refurnished as a library, but, as Williams's plan shows, it had, by 1738, become reduced to two bays. In 1778 the College decided to take it down and build another library on a fresh site. The result was an "Ionic" library, erected in 1779, for which a neo-Gothic library was substituted in 1855-56 by Scott, the architect responsible for clearing away the last vestiges of the mediæval chapel, the site of which is now the Rector's garden.

The first stone of a new chapel, owing to the liberality of Dr Hakewill, was laid on 11th March 1622-23. The building, finished in 1624, was of traditional Perpendicular, excellent for its time. The plan, unique in Oxford, was that of two parallel paces divided by an arcade. A bell-cote stood at the west end in the trough between the two roofs, and the entrance was the only classical feature of the exterior.

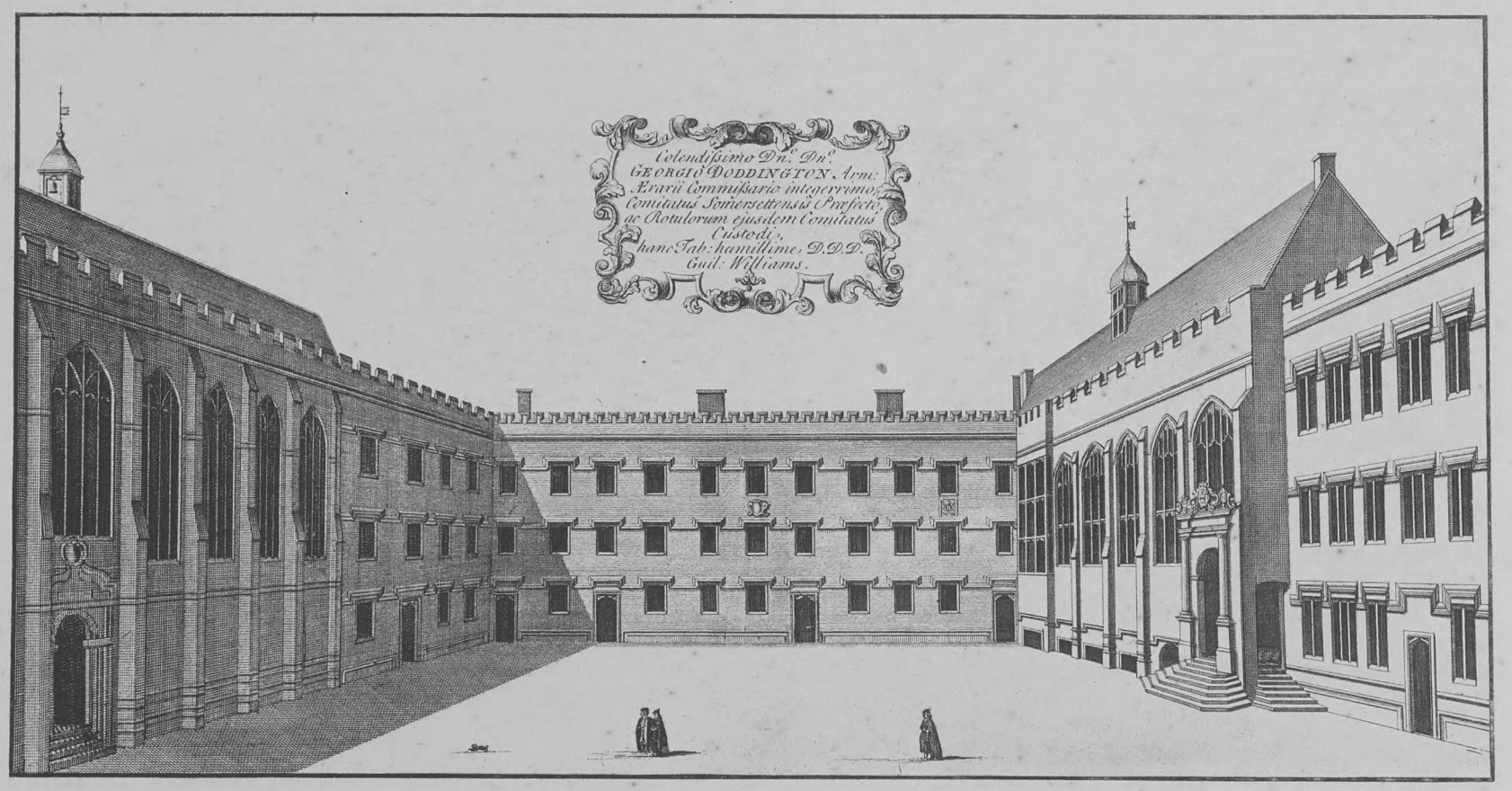
An old oil painting in the possession of the Rector, by whose courtesy it is here reproduced (p. 27), shows the elaborate character of the contemporary fittings and screenwork. The latter, spanning both paces, partitioned off the westernmost bay of the building by way of antechapel. Both sections of the screen were surmounted by the arms of Hakewill. The organ was accommodated in a loft at the east end of the south aisle. Such was its position when Wood wrote in 1665. Another feature was the ceiling painted in imitation of vaulting ribs and tracery. Nash's view shows the interior after parts of the ceiling had decayed and been repaired with plain plastering. Its condition was made the pretext in 1855 for the utter effacing of the chapel by Scott; who, however, found Hakewill's chapel so well and sturdily built that the only way to get rid of it was to blow it up with gunpowder; a proceeding which Scott's warmest admirers hardly venture to justify. On the destruction of the chapel the seventeenth-century stalls were presented to Long Wittenham Church, Berkshire, where they stand in the chancel. Subse-



Interior of the Seventeenth Century Chapel from the East. After the Water colour Drawing by Joseph Nash, in possession of Mrs F. Morrel.

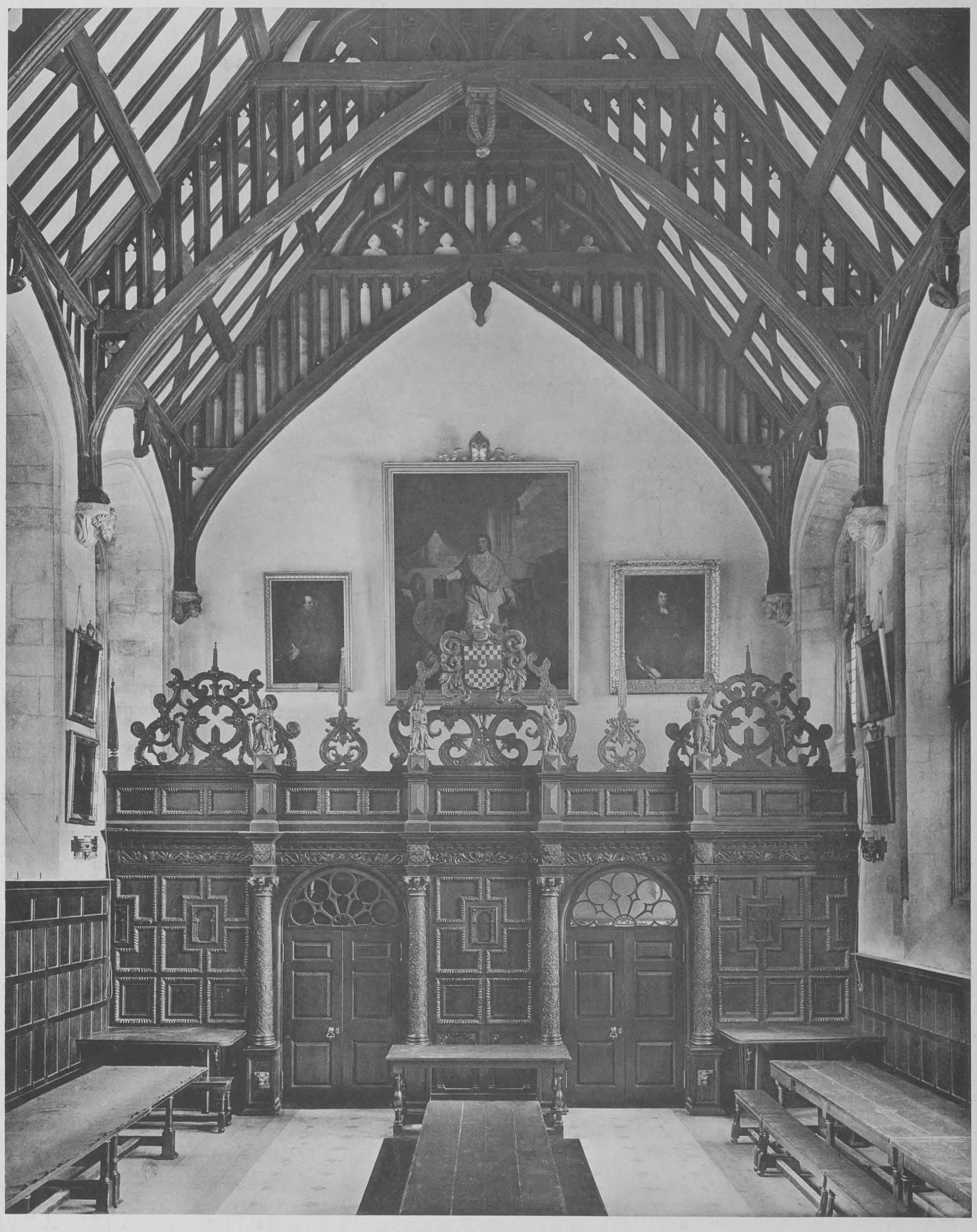


FROM THE SOUTH. BY DAVID LOGGAN. 1675.



INTERIOR OF THE QUADRANGLE FROM THE SOUTH. BY W. WILLIAMS. ABOUT 1730.

EXETER COLLEGE.



EXETER COLLEGE.

WEST END OF THE DINING HALL.



Interior of the Seventeenth Century Chapel: The Screen and Quire from the South-West. From an Oil Painting.

quently, in 1888, a portion of Hakewill's screen was erected there in the so-called Crusaders' Chapel. The remainder of the screenwork found its way to Wick Hall, Radley. In place of the former chapel, Scott, in 1856-59, at enormous cost, erected an imitation of the Sainte Chapelle, forgetting that even were the exquisite original transported bodily from Paris to Oxford, it would never be anything else than an uncongenial exotic. Much more indefensible, then, amid such surroundings, is a modern travesty of French Gothic!

Of the original dining-hall, half roofed by Bishop Stafford, not a stone remains. It was taken down with the kitchen about 1618, when the present hall was erected through the generosity of Sir John Acland, whose arms were accordingly set up on the screen of the west end (Plate XIII.). A new kitchen, westwards of the hall, was built soon afterwards. The hall (buttressed on the north side only, and raised over a vaulted undercroft, with a row of octagonal columns 5 ft. 10 in. high, including their moulded capitals and bases) comprises six bays, the westernmost being occupied by the passage between the screens. The bay-window is the easternmost on the north side. There was a louvre on the roof, and, until 1811, the room was warmed by a brazier in the centre of the floor. The interior was largely remodelled in 1818 by one of Nash's pupils, when the fine open timber roof was much gothicised. More recently the perforated ornaments, which crown the screen, have been raised by a panelled frieze inserted beneath them. A detail is given of the flat-carving diaper upon the shafts of the four columns of the screen.

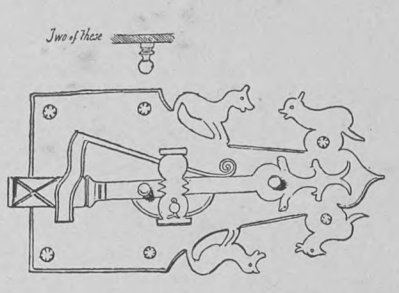
Contemporary with the hall were Periam's Chambers, situated to east and north-east of the former. Further north, as shown in Loggan's view (1675), stood the old Library, transformed into chambers in 1597. This building gave place in 1708 to the Armagh range, which extended to the north-east corner of the present quadrangle. Of the rest of the picturesquely irregular group, depicted by Loggan, the south-west part probably all belonged to about 1595. It was replaced by new buildings in 1701-3. There is no certain evidence of a western gateway earlier than about 1600, when on the site of the present main entrance, the gate-tower of Loggan's view was erected. It was entirely rebuilt in 1703, to which date belongs the florid Palladian domed ceiling, yet extant, underneath. This early eighteenth century



Detail of Pattern Carved on the Screen Columns in the Dining-Hall.
Drawn by H. Hurst.



Ceiling under the West Gateway.
Drawn by H. Hurst.



ORNAMENTAL LATCH FROM THE CHAPEL, BUILT 1624. DRAWN BY H. HURST.

structure consisted of three storeys, the lowest one rusticated, with a round-headed arch opening east and west. The whole of the west frontage, 220 ft. long, having now been reduced, like the inside of the quadrangle, to an even monotony, was made to assume a spurious Gothic aspect in 1832-35.

An addition to the Turl Street façade was made in 1856, when an old timber-framed bay with gable was set up at the north end, and a similar one at the same time behind it, facing east. These two gables represent all that now survives of the picturesque buildings erected by Dr John Prideaux, Rector from 1612 to 1642. A large detached house, with a court in front, Prideaux's building, originally beyond the northern bounds of the College, was referred to in 1786 as then recently included in the College. The northward front (as depicted in a drawing by W. Turner, of Oxford, now in the Common-room) consisted of five two-storeyed oriel bays. The westernmost oriel was surmounted by a gable; the four others were overhung by a long continuous storey. When the building was taken down in 1856, it was found that the lower part of it embodied a bastion of the ancient city wall. This relic, notwithstanding it was in a remarkably fine state of preservation, was demolished to make room for new buildings, since erected on the same spot.

VII.—ORIEL COLLEGE

FOR the traditional name of the College, founded in 1324 by Edward II.'s almoner, Adam de Brome, no conclusive derivation has yet been found. On the analogy of *La Riole*, a lane in mediæval London, it may possibly be *ruelle*, from the narrow passage of Schydyard Street, which formerly afforded the sole approach to Oriel from the High Street. It was not, however, until 1329 that the College entered into possession of any part of the present site; meanwhile it had been refounded by Edward II. in 1325-26.

It is much to be regretted that nothing remains of the original fabric, the College having been entirely rebuilt in the seventeenth century. Its earliest known representation, by Bereblock in 1566, depicts a quadrangle comprising two floors, with the common gate then, as now, in the western range.

The College at first worshipped in St Mary's Church, but between 1373 and 1379 they were authorised to use a chapel erected within their own premises. It stood in the middle of the south side of the quadrangle, and was demolished in 1620. The hall of Bereblock's picture, replacing an earlier hall, had been erected in 1535. It stood at the north-west of the quadrangle, and had an hexagonal louvre with crocketed roof, and a polygonal oriel-bay projecting northward.

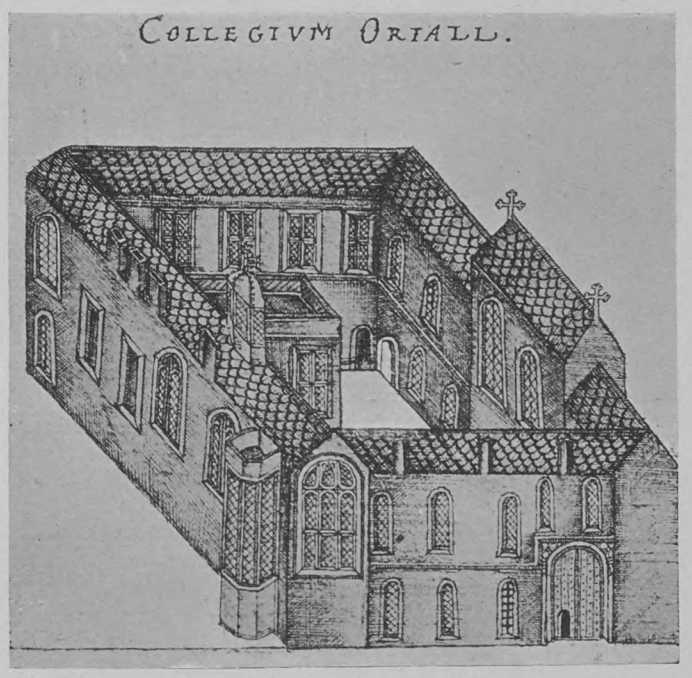
The College buildings, being adjudged inadequate, a complete reconstruction was decided upon; and began in 1619 with the west side, having a frontage of 161 ft. Next was rebuilt the south side in 1620; the north and east sides in 1637, and lastly the chapel, which was completed in 1642. Carried out thus, in less than twenty-five years, without any interruption, the several parts of the seventeenth century College represent one synchronous, consistent scheme.

The style is that picturesque hybrid which has, not inaptly, been called "Oxford Gothic"—neither mediæval on the one hand nor Renaissance on the other. It presents, indeed, certain lineaments of Gothic, *e.g.*, battlements, labels, string-courses, mullions, and even windows which, rejecting the four-centred arch, designedly revert to the earlier two-centred form, with tracery more flowing than Perpendicular. Yet the uncouth void of the cuspless oval in the head bewrays them. The builders themselves must have been conscious of their tracery's shortcoming, without having the wit to amend it. They resorted, in vain, to the adventitious device of channelling the fillet of the mullions (p. 29). But the office of a fillet is to emphasise the salient lines, whereas to break its surface with a cavetto only impoverishes that which should, in appearance as well as in actual fact, afford stable support to the weight of superincumbent masonry.

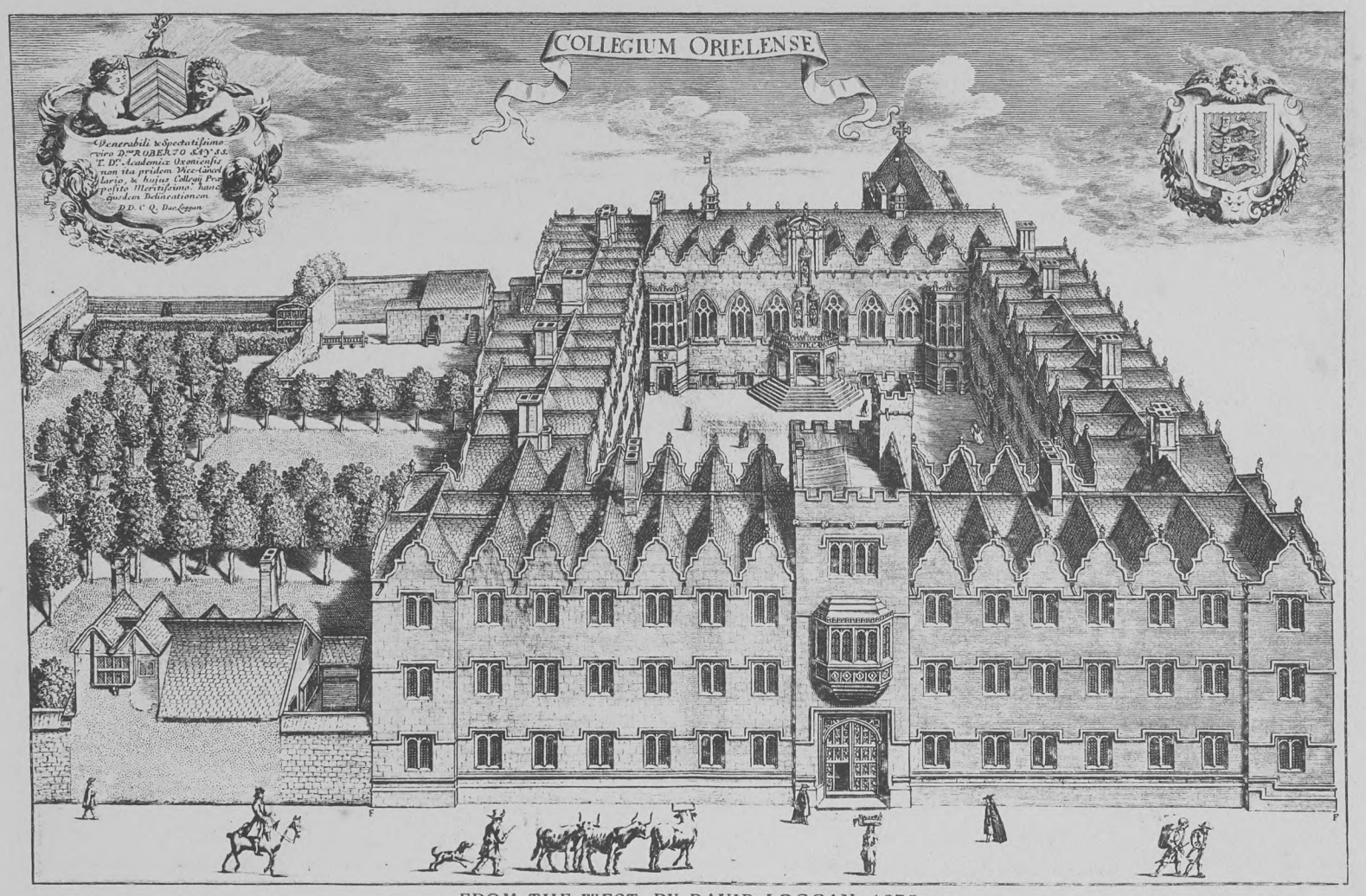
As for the prime factors of Gothic construction, viz., vaulting and buttressing, they are absent, with one charming exception—the fan-vaulting under the common gate. In this roof the arms of Charles I. are introduced.

On the south, from under the gateway, a stair leads to a chamber, once the muniment room, on the first floor, with a fine ceiling of low-relief plasterwork, divided by heavy mouldings into six main panels. In the north wall is a four-centred arched fireplace of stone, with mouldings and stops, of the traditional Tudor type. The chimney-breast is adorned by an overmantel in plaster, now painted unwisely in imitation of oak. The design comprises the arms of Provost Blencow (*obiit* 1618), to whose initiative the rebuilding of the College is due.

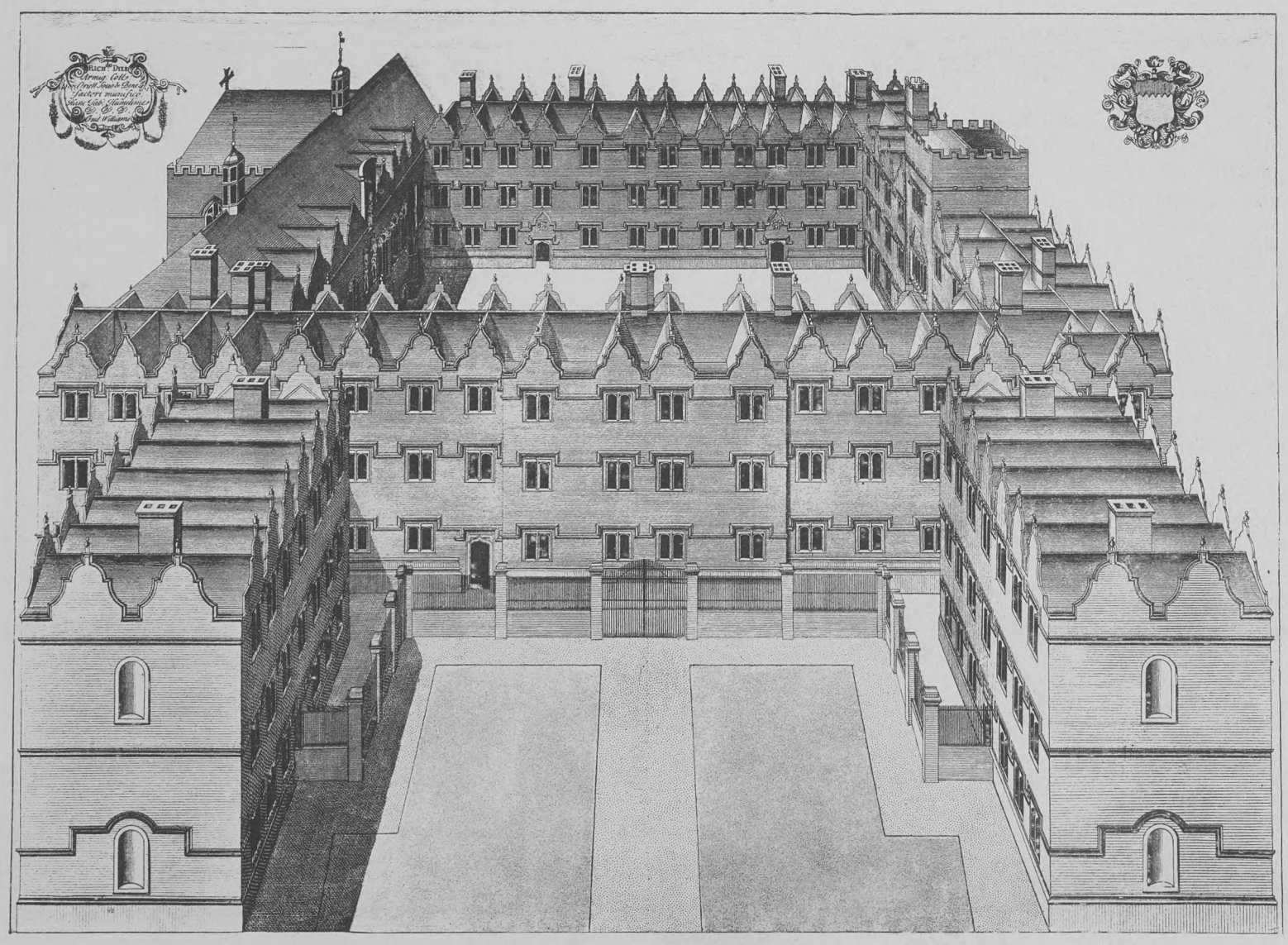
If the quadrangle of Oriel is less venerable than those of some other Colleges, it has yet one distinct advantage which few of them can boast. Designed from the outset as it stands



VIEW OF ORIEL COLLEGE FROM THE NORTH-WEST, BEREBLOCK, IN 1566.

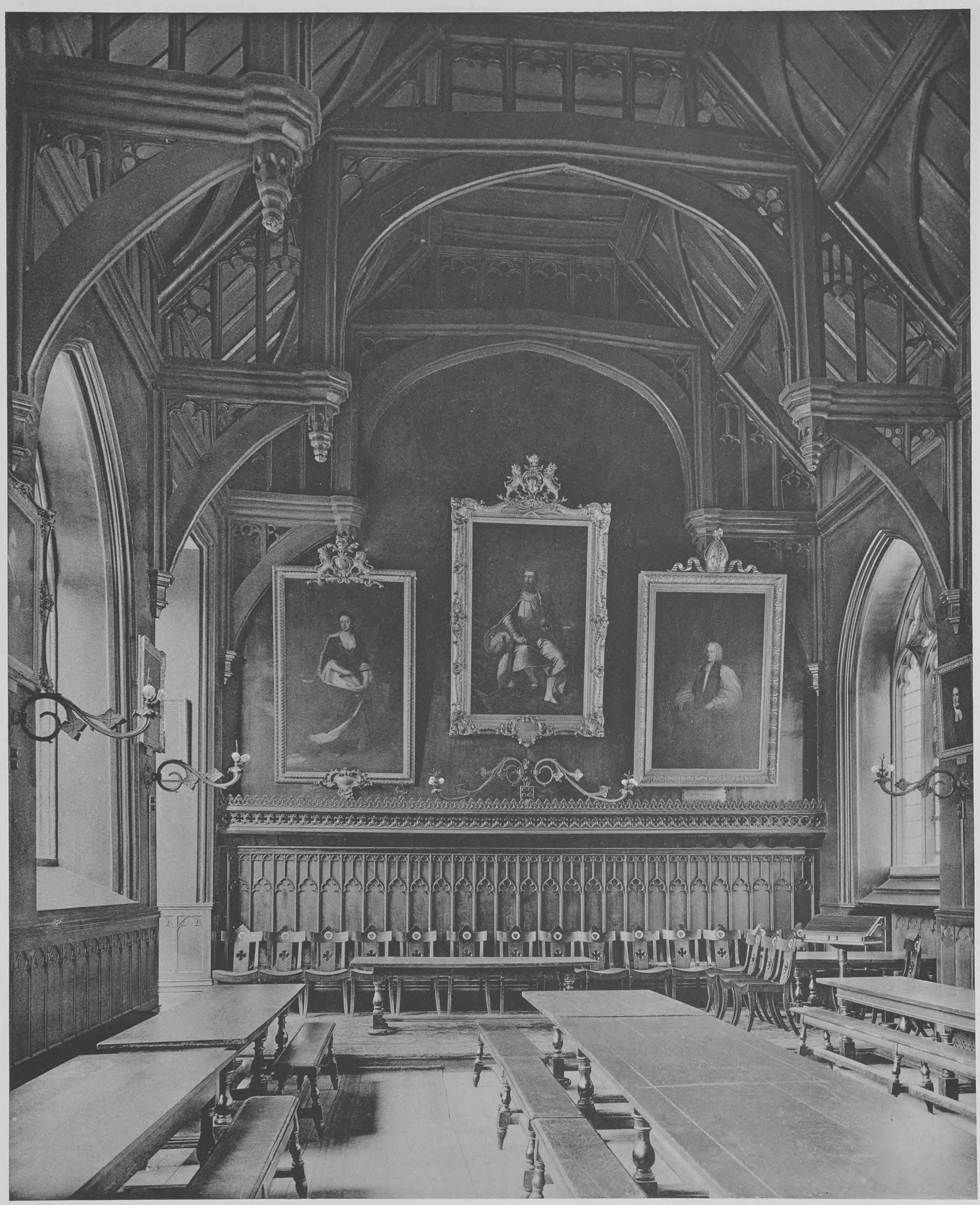


FROM THE WEST. BY DAVID LOGGAN. 1675.



FROM THE NORTH. BY W. WILLIAMS. ABOUT 1730.

ORIEL COLLEGE.



ORIEL COLLEGE. NORTH END OF DINING HALL.

BEFORE THE RE-WAINSCOTING IN 1911.



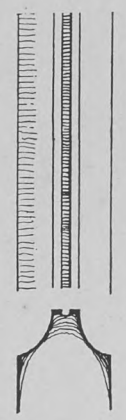
ORIEL COLLEGE.

INTERIOR OF THE QUADRANGLE FROM THE NORTH WEST. BY J. M. W. TURNER. R.A., PUBLISHED IN 1801.

to-day, in three storeys, it has not outgrown its gate-tower. The latter, therefore, maintains unimpaired the dignity and importance which should distinguish the principal entrance of a College. The treatment of the top storey of the buildings, with fractable gables, alternately semicircular-headed and ogee-headed, constitutes an imposing feature. The aspect of the quadrangle in general is formal and uniform, but it is on the east side that Renaissance artificiality is peculiarly dominant. Thus the hall oriel-bay at the north end is balanced at the opposite end by a similar bay, which surmounts and disguises the Chapel entrance, so that no stranger would guess its whereabouts, more especially as the quire, extending behind, is invisible from the quadrangle.* On the roof-ridge is a pair of hexagonal, glazed lanterns, the exact counterpart of one another. Yet the purposes they fulfil are totally different. That on the left is the (now disused) louvre, or smoke-vent, of the dining-hall; that on the right, over the ante-chapel, is the cote wherein hangs the chapel bell. At the top of a flight of steps in the middle is a three-sided porch, the frieze of which, displaying in silhouetted stone letters the legend, "REGNANTE CAROLO," records the age of the work. In the wall above is a group of three niches, with statues. The highest represents the Madonna, under whose protection the founder placed his College. The identity of the lower figures is not so certain, nor can it be argued from their features, because the heads are obviously restorations. According to College tradition, they represent Edward II. in his capacity of founder, and Charles I., the monarch during whose reign the present structure was erected. Turner's beautiful drawing is misleading, inasmuch as it depicts one of the two kings as a woman, dressed in a long skirt (Plate XVI.). On account of the disintegration of the soft Headington stone, this part of the College has had to undergo repairs more than once. In the first decade of the nineteenth century the strap ornament, which forms the cresting to the hall porch, being decayed, together with the perforated inscription, was replaced by an embattled parapet. In 1897, while the statues were prudently left untouched, the porch and surrounding parts were restored, and the battlements again gave place to a cresting, reproduced from that which had perished.



EXTERIOR DETAIL OF CHAPEL FROM SOUTH-EAST, SHOWING TWO OF THE WINDOWS IN WHICH THE CHANNELLING OF THE STONEWORK OCCURS.



DETAIL OF MULLIONS AND TRACERY.

The hall is a handsome apartment, 50 ft. long by 30 ft. wide (Plate XV.). The open timber roof, divided into five bays, is of hammer-beam construction, with Perpendicular tracery in the spandrels and other intermediate spaces of the framing; the whole being of amazing excellence for its late date. The hall was heated by a central fire until 1710, when the open timber roof was ceiled and the walls panelled with "Doric" wainscoting. About 1825-27 the ceiling was removed, and the classic fittings replaced with others in the "Gothic" of the period. The windows contain a small amount of late armorial glass.



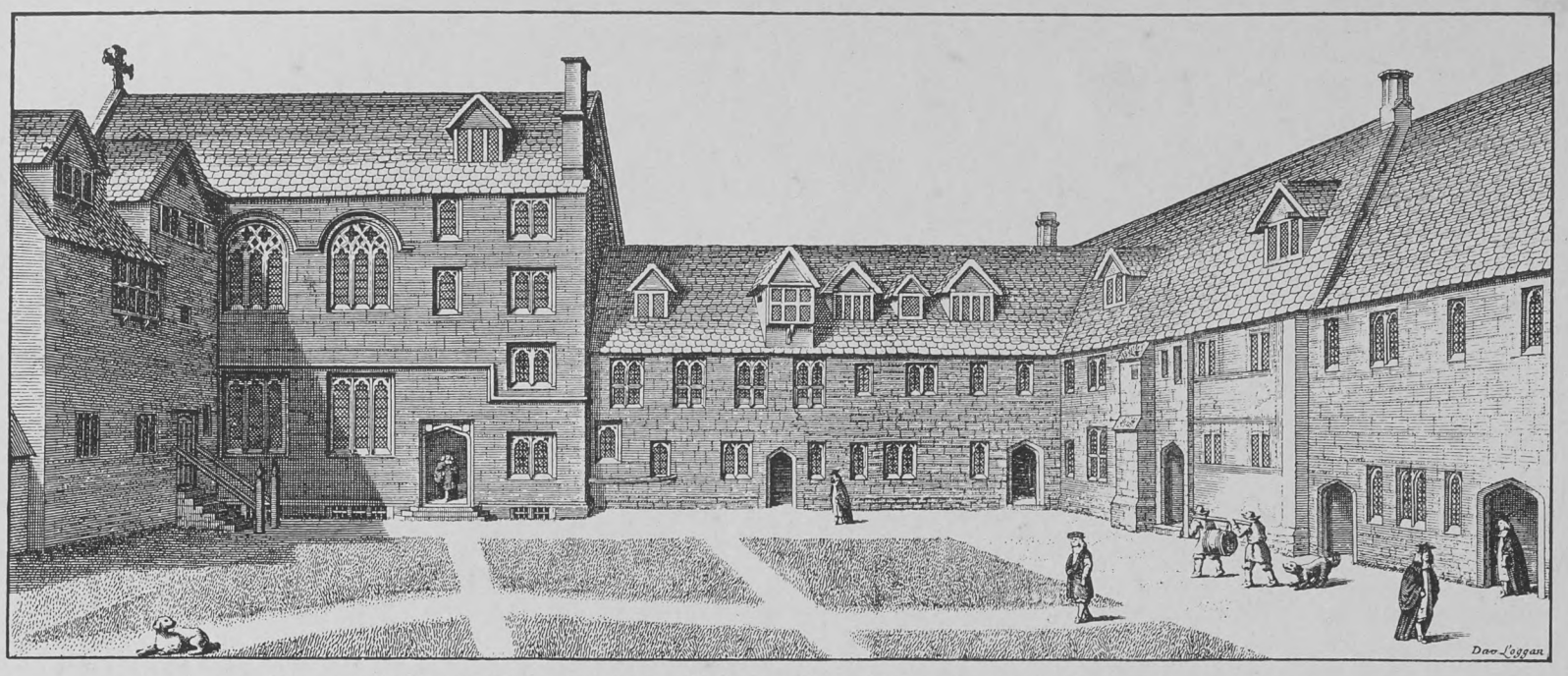
TWO OF THE STATUES ABOVE THE HALL PORCH AS THEY WERE IN 1900.

The chapel consists of a quire, about 50 ft. long, of three bays, and a spacious transept or ante-chapel. The north end of the latter is engaged; the gabled south end has a four-light semicircular-headed window. In 1675-76 the quire was paved with black and white marble. In 1757 the east window was transformed to make a larger opening. The interior, having already been restored in 1833, was rearranged in 1883 by Mr T. G. Jackson, who supplied tracery of a new design to the east window, and, in order to increase the quire accommodation, prolonged the stalls and moved the screen (which until then had stood in the quire arch) westwards into the ante-chapel. The pulpit, ejected, found its way to the ground floor of St Mary's Church steeple.

Beyond the north side of the quadrangle, a garden court is bounded by two ranges of buildings, stretching northward. Both were built to harmonise with the seventeenth century work, as Williams' view illustrates (Plate XIV.). The foundation-stone of the east block was laid on 6th March 1719-20. The corresponding block on the west was begun on 11th March 1728-29. In 1814 additional rooms were provided at the south end of the east block joining it to the main building. There, on the third floor, was situated the seventeenth century library, which served until 1787, when a detached library, with Common-rooms beneath, was erected from a pseudo-classic design by Wyatt.

On the north, behind the library, stands ST MARY HALL (p. 30), which dates as an institution from 1333. The property of Oriel, it was yet so far separate that, in 1546, a door that had been opened between them was closed up, to prevent too intimate communication. St Mary Hall was finally merged into Oriel College in 1902. The buildings are

* The plan was borrowed from that of Wadham College, except that exigencies of site in the case of Oriel obliged the position of chapel and hall respectively to be reversed.



View of St Mary Hall from the North. From David Loggan's Engraving, in 1675.

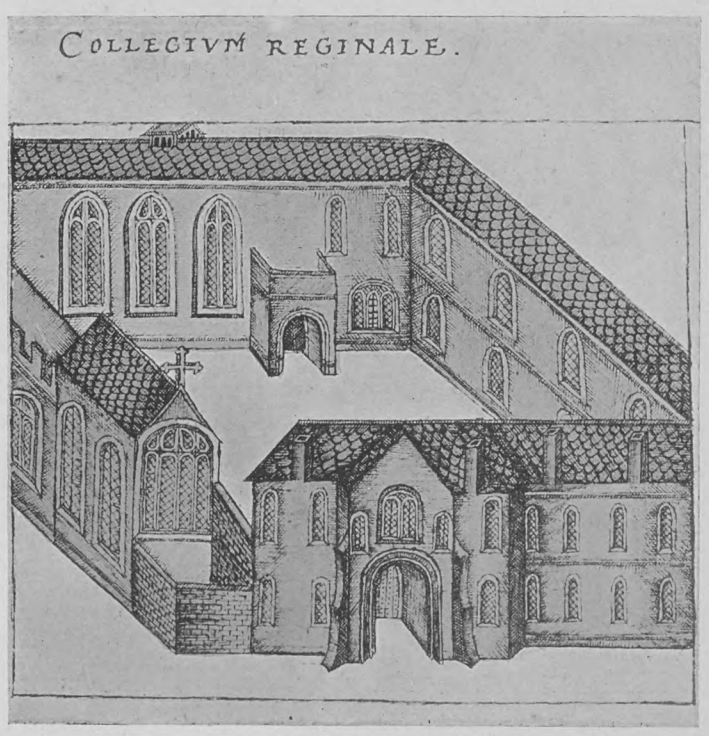
not remarkable nor of great antiquity. The oldest date only from 1639-40. Since the absorption of St Mary Hall, its chapel has ceased to be used as such, and is now connected by a bridge with the adjacent library of Oriel, while the former dining-hall has been turned into a reading-room.

VIII.—QUEEN'S COLLEGE

In 1340-41, Robert Eglesfield, Chaplain to Edward III.'s Consort, Philippa, founded the college, or rather Hall, which he named in the Queen's honour.

Bereblock's (1566) view, which, however, is valueless for details, and Loggan's, 1675 (Plate XVII.), show the old buildings as quadrangular, their frontage towards the east and approximately on the line of the present boundary on Queen's Lane. The southern limits of the College, until within the first decade of the eighteenth century, lay some 70 ft. north of the existing façade upon High Street.

In 1349 a patent was obtained to erect a chapel, whereof a sufficient portion for the conduct of divine service was ready by about 1353-54. The building stood on the south side of the College, and was finished in 1382. Before the close of the fourteenth century money was given to furnish the chapel with sculpture work. It was a simple parallelogram of three bays; and, from the great strength of the buttresses, revealed when the foundations were unearthed in 1887, it may be assumed that it was designed to be vaulted in stone. In 1518 an ante-chapel was added at the west end.



View of the College from the South-East.
Bereblock, 1566.

The ground plan (p. 32) was engraved by Michael Burghers between 1704 and 1727. The interior had a total length of 80 ft.; the quire being 21 ft. 6 in. wide, and the ante-chapel 36 ft. long from east to west by 40 ft. wide. In 1548 the timber-work was chopped in pieces, and the imagery torn down, and—after a brief respite afforded by the re-establishment of the old religion in the reign of Philip and Mary—the altars were destroyed in 1560. In the seventeenth century a reaction set in, and the quire was new wainscoted in 1631, the ancient arrangement of return stalls being followed. In 1634 the upper end of the building was paved with black and white marble, and the glazing of some of the windows replaced by glass of Van Linge's, which survives, in part, to the present day.

The library stood north and south, beyond the west end of the ante-chapel. Loggan's view of it presents no feature earlier than the end of the fifteenth century.

A dining-hall at the west side of the quadrangle was in existence in 1353, in which year the great window was blocked up to enable lodgings for the Provost to be built against its south wall. In 1359 the kitchen was built, but taken down again in 1399, owing to extensive alterations to the dining-hall. The hall was entered at the north end through a square porch, and lit on the east side by three two-centred Decorated windows, each of two lights. Between 1426 and 1430 the Provost's Lodging was rebuilt or enlarged. Adjoining his parlour, with dining-room over, at the south-

west corner of the quadrangle, a great bay-window supported by pillars, so as to form a portico beneath, was added by Langton, the munificent builder of the ante-chapel.

The old east front of the College, comprising the common-gate with chambers adjoining, built *circa* 1350-55, is depicted by Bereblock and Loggan; and the westward aspect of the same in two drawings by James Green. The ceiling, vaulted in two bays of rich fan-vaulting, must have been a subsequent insertion. It is worth noting that, at the time of the gate's erection, a square tower had not yet become the stereotyped model for Oxford Colleges. The diagonal buttresses (probably added later) and the gabled roof, constituted a very distinctive feature of Queen's. An interior view by Green shows a winding stair of which the newel, rising above the stairhead to the roof, branches out into vaulting ribs in a manner sometimes met with "in the northern parts of the Kingdom," says Parker's *Glossary*, but no parallel instance is cited in the south. In this connection it is interesting to remember that Queen's was founded by a native of Westmoreland, and continued for centuries, according to his intention, a Northcountrymen's college.



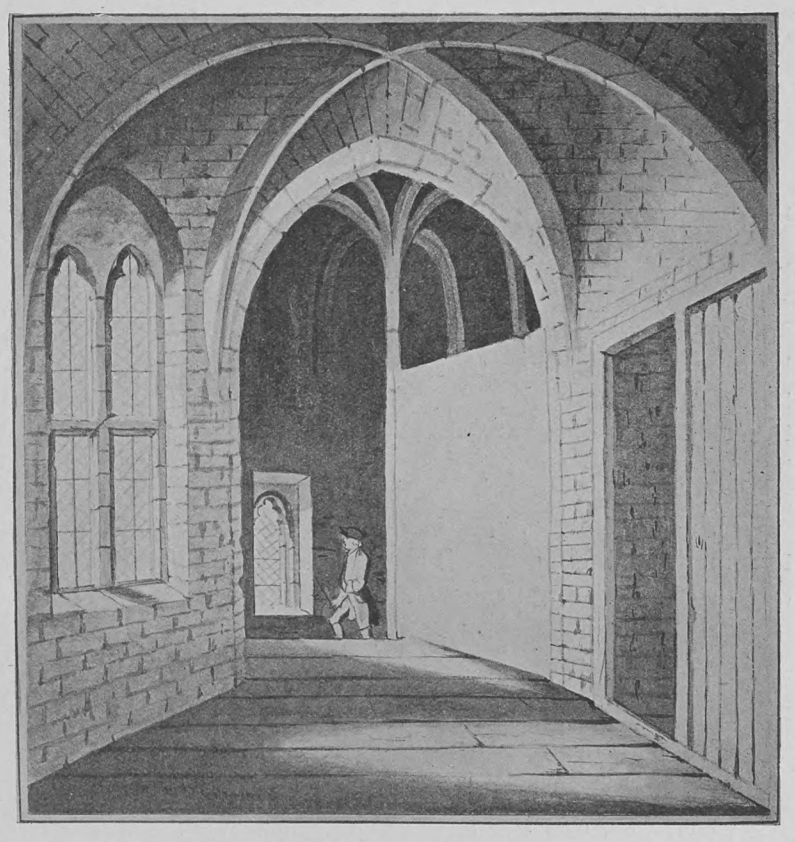
GATE-HOUSE AND PARTLY DEMOLISHED CHAPEL FROM THE WEST, IN ABOUT 1720. DRAWN BY JAMES GREEN.

Tradition identified the rooms over the gateway as having been occupied by Henry V. In the ordinary way this part of the buildings, as providing the best accommodation, would have been set apart for the Provost; but Queen's College was peculiar in having the Provost's Lodging situated at the other side of the quadrangle. The site of the gateway itself was opposite to the churchyard gate of St Peter's-in-the-East. The gate-house and adjoining buildings, from their irregular ground-line to their still more irregular sky-line, with its unregimented array of gables, dormers, and chimney-stacks, must have presented a wonderfully attractive picture.

The first serious innovation was committed in 1672, when, in the place of certain old lodgings beyond and on the north side of the College, Sir Joseph Williamson's buildings were erected, in the incongruous style of the period. The project had been to build two new blocks to form a complete quadrangle north of the then existing one, which was still to be retained. Unfortunately this modest scheme was not adhered to, and even Williamson's buildings, the only part now standing of what was depicted by Loggan, have, since his time, been altered beyond recognition, to make them harmonise with more recent work. The next innovation dates from 1692, when the present library, which now monopolises the west side of the inner quadrangle, was begun. The library, 123 ft. long by 30 ft. wide by 55 ft. high, was finished in 1694. The ground floor was originally open, with an arcade along its east side. On the other side, toward the Fellows' garden, is a row of eight shell-capped,



VAULTING UNDER THE ENTRANCE GATE FROM THE WEST, IN ABOUT 1720. DRAWN BY JAMES GREEN.



STAIRCASE WITHIN THE GATE-HOUSE, IN ABOUT 1720. DRAWN BY JAMES GREEN.

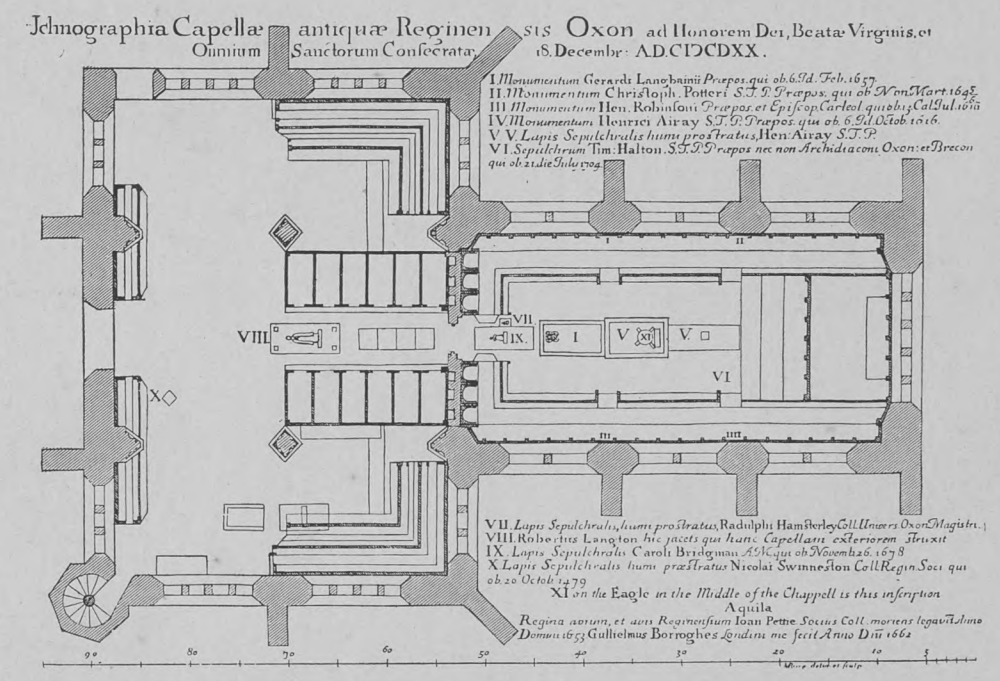
round niches, filled some time after 1726 with statues of benefactors, viz., Edward III. and Charles I. and their Consorts, Eglesfield, Archbishop Lamplugh, Bishop Barlow, and Sir Joseph Williamson. The first floor apartment, the library proper, has a florid interior, with an elaborately framed door at the south end (Plate XVIII.). It is lit by eleven windows on each side; and has a rococco ceiling by Roberts in low relief, contrasted with surrounding bands in excessively high relief, after the fashion of Grinling Gibbons. The newer buildings completed, the old library was demolished.

The three other sides of the north quadrangle consist each of three storeys, with attics behind balustraded parapets. The north side was begun in 1707, but the whole was not completed until the Provostship of John Gibson (1717 to 1730).

Long ere his time, however, it must have been decided to reconstruct the entire College; and already the work was far advanced. The next Provost, Lancaster, by ingratiating himself with the civic authorities of Oxford, had obtained a thousand years' concession, dating from 1709, of as much frontage on the High Street as he might require. Of the new front court the west side was begun the first, the foundation stone being laid on 6th February 1710. The old hall and Provost's Lodging were allowed to stand until it was finished. This quarter of the College has since suffered twice from fire, viz., in 1778, and in 1887.

The present hall and chapel, which form, in line with one another, the north side of the front court, stand parallel to, yet distinct from, the south range of the north quadrangle. Their exterior has been described as "Doric." In the middle, between the hall and the west end of the chapel, runs an arched passage, begun 1716, and crowned by a lofty domed clock-tower. The hall, a gaunt apartment, 60 ft. long by 30 ft. wide, and entered from the west end (across which overhead runs a gallery, open to the interior), was used for the first time on 24th May 1715. The new buttery had been made ready by July 1713. The kitchen to the north of the hall was begun on 14th October 1716.

The first stone of the chapel was laid on 6th February 1713-14, but those in office were too eager to wait for it to be finished before starting to ruin the mediæval chapel. On the 5th April 1714 the slabs were taken down from its walls. The graver affair of the destruction of the fabric was begun on 20th May 1719, three months after that of the ancient east range. On 3rd June following, Hearne records in his *Collections* that "about a week ago a great beam fell down in the old Chapell that they are pulling down of Queen's College and broke some of the seats. . . . The timber of the said Chapell is sold to a joyner in London, who designs to employ it about a new Church building in London."* Under the date, 28th March 1721, Hearne wrote: "It always grieves me when I go through Queen's College to see the ruins of the old Chapell . . . the area of which now lies open (the building being most of it pull'd down) and trampled upon by dogs, &c., as if the ground had been never consecrated." The foundations extend beneath the turf across the middle of the eastern grass-plot of the present front court; the site of the threshold of the west doorway being indicated by two arrow-heads incised in the flagged path which passes over the remains of the west wall of the sixteenth-century ante-chapel.



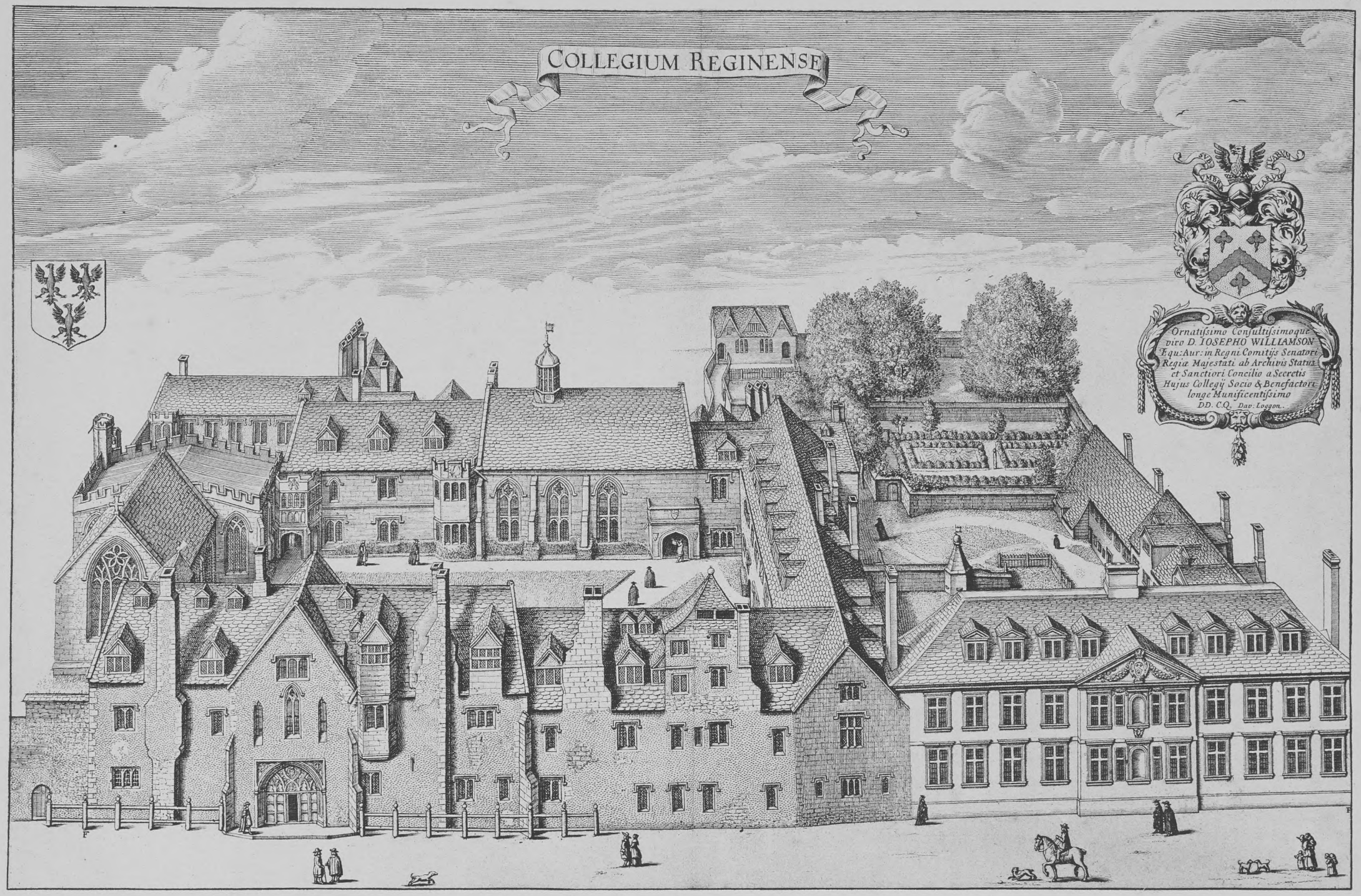
PLAN OF THE OLD CHAPEL. ENGRAVED BY M. BURGHERS.

The site of the new chapel is further north than that of its predecessor. Finished in time to be dedicated on 1st November 1719, the new chapel surpasses the former in scale, if in nothing else; being 100 ft. long by 30 ft. wide. The ceiling is elliptical, and has over the apse a painting of the Ascension, the work of Sir James Thornhill. The details of the interior are spoken of as "Corinthian." There is a crypt underneath the building. According to the arrangement first adopted, the eastern extremity was shut off by a transverse partition to form a vestry, the altar being placed in front of the latter. Now, however, the altar is set back close against the east wall of the apse. The west end is partitioned off to form an ante-chapel, with an organ above it. The screen comprises some carvings, said to be by Grinling Gibbons. A pair of Palladian brackets and a pediment removed from it are now in the buttery.

Much of the glass is older than the building in which it is placed, having been saved at the destruction of the mediæval chapel. The greater part of it was produced in the factory of Abraham van Linge, 1635. In the process of repairing and adapting to its new situation, by Joshua Price in 1717, the sequence of subjects

* Inquiry of Mr Philip Norman, Treasurer S.A., elicits the fact that contemporary church-building was in progress at four places only within the area then known as London, viz.:—

1. The tower of St Michael's, Cornhill, was erected in 1722.
2. The rebuilding of St Mary Woolnoth—architect Nicholas Hawksmoor—having been begun in 1716, was still in operation, the church not being opened until 1727.
3. St Mary le Strand—architect James Gibbs—begun 25th February 1714, is said to have been finished early in September 1717, though not dedicated until 1st January 1723-24.
4. St John's, Clerkenwell, was being rebuilt over the ancient crypt about the same time, the dedication taking place in December 1723. It must, therefore, have been to one of the four above named that the timber removed from the old chapel of Queen's College found its way.



QUEEN'S COLLEGE.

FROM THE EAST. BY DAVID LOGGAN, 1675.



QUEEN'S COLLEGE.

INTERIOR OF THE UPPER LIBRARY FROM THE NORTH.



QUEEN'S COLLEGE.

FROM THE SOUTH WEST, IN THE HIGH STREET.

has become much disorganised. The east window is believed to be entirely the work of Price. Older, however, than the rest are the two westernmost windows on either side. All four have suffered terribly at Price's hands, not a single figure remaining intact. The penultimate pair of windows contains the best glass of all. Both are composed of glass from three separate lights, embodying remains of figures of popes and bishops. At their feet is repeatedly subscribed the date 1518.

The east side of the front court was built about the year 1733. The pediments at the end of the wings abutting upon the High Street are each surmounted by three emblematic statues (Plate XIX.). Those on the west side, because they were executed in stone pieced together, failed to satisfy the authorities, who stipulated that the sculptor, Henry Cheere (afterwards knighted) should carve the statues for the eastern pediment, representing Law, Physic, and Poetry, each out of a solid block. The agreement for making them is dated 4th July 1734. The two wings are connected on the south by a stone wall, having on the inside a covered arcade, and in the middle the main entrance. The oak door of the latter was supplied by Franklin, while the stone-work is by William Townsend. The doorway is crowned by an open cupola containing a statue of Queen Caroline, consort of George II. The figure, also the work of Cheere, exceeds 6 ft. in height. The agreement for making it bears date 30th May 1734, twelve months being allowed in which to complete it.

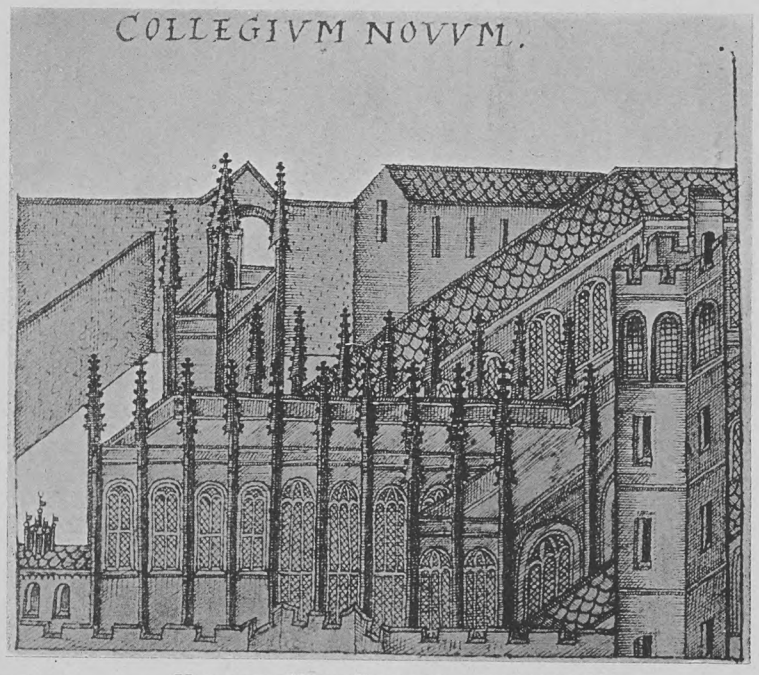
The design of the existing buildings has been variously claimed for Wren or Hawksmoor, or both in concert; but what the precise share of responsibility attaching to either of them must, perhaps, always remain doubtful. One thing alone is certain, that the College which might have ranked, artistically as well as historically, among the most venerable in the world, has been robbed for evermore of that noble aspect, which the zeal of the founder and the accumulated piety of generations of his scholastic children during three centuries bestowed upon it. How great the disaster entailed by the effacement of the mediæval fabric of Queen's College language has no terms of sorrow and indignation adequate to express. The loss can never be mitigated nor atoned for while a stone upon a stone in Oxford shall stand.

IX.—NEW COLLEGE

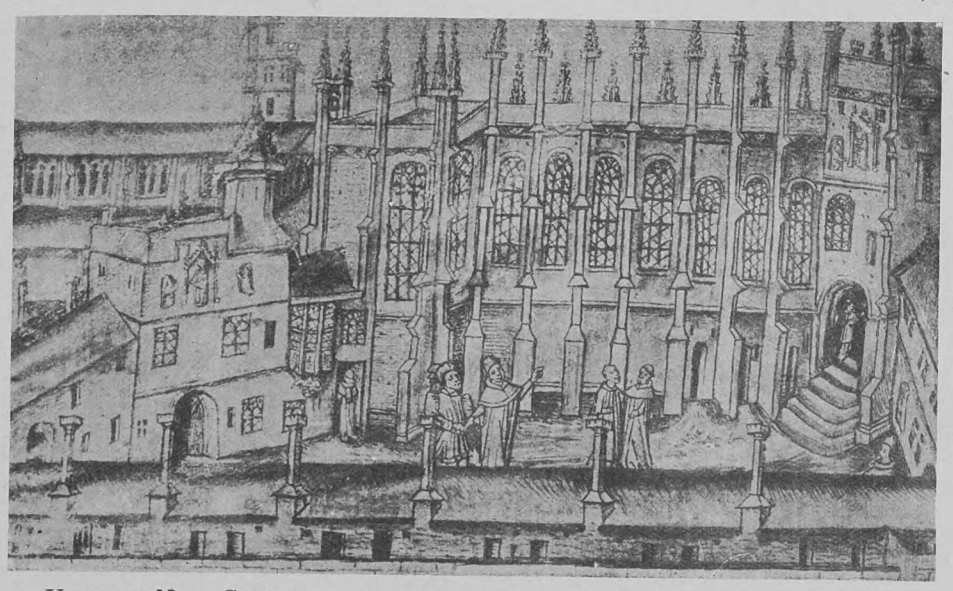
Saint Mary's College of Winchester in Oxford was the original title of the foundation known as New College. It was founded in 1379 by William of Wykeham, Bishop of Winchester. The chapel was ready for consecration by the end of 1383; and the rest of the buildings were finished by 14th April 1387.

The original site of the College buildings, between the city wall and Queen's College, is about 240 ft. wide by 520 ft. long. The approach from the west is scarcely worthy of the principal gateway, which admits to the quadrangle, 168 ft. long by 129 ft. wide. The buildings erected by the founder stood practically without external change until after the middle of the sixteenth century; while the ground plan (p. 34), save by way of additions, is unaltered to the present day (Plate XI.).

The chapel, 140 ft. long internally, ranges with the dining-hall on the quadrangle's north side, and consists of quire and ante-chapel, the latter a short nave of two bays with aisles. (For Plan see Introduction.) The quire is 103 ft. long by 32 ft. 6 in. wide; the ante-chapel 37 ft. long from east to west by 80 ft. wide.

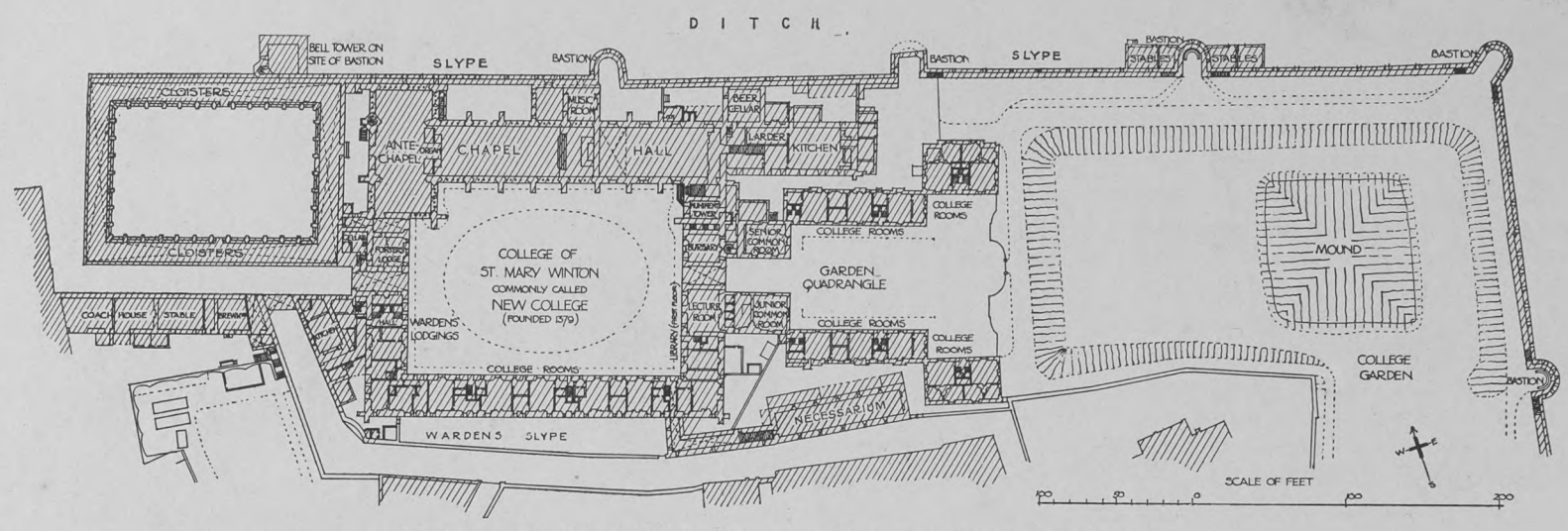


View of New College from the North-West, Bereblock, in 1566.



View of New College from the South in 1463 by Thomas Chandler.

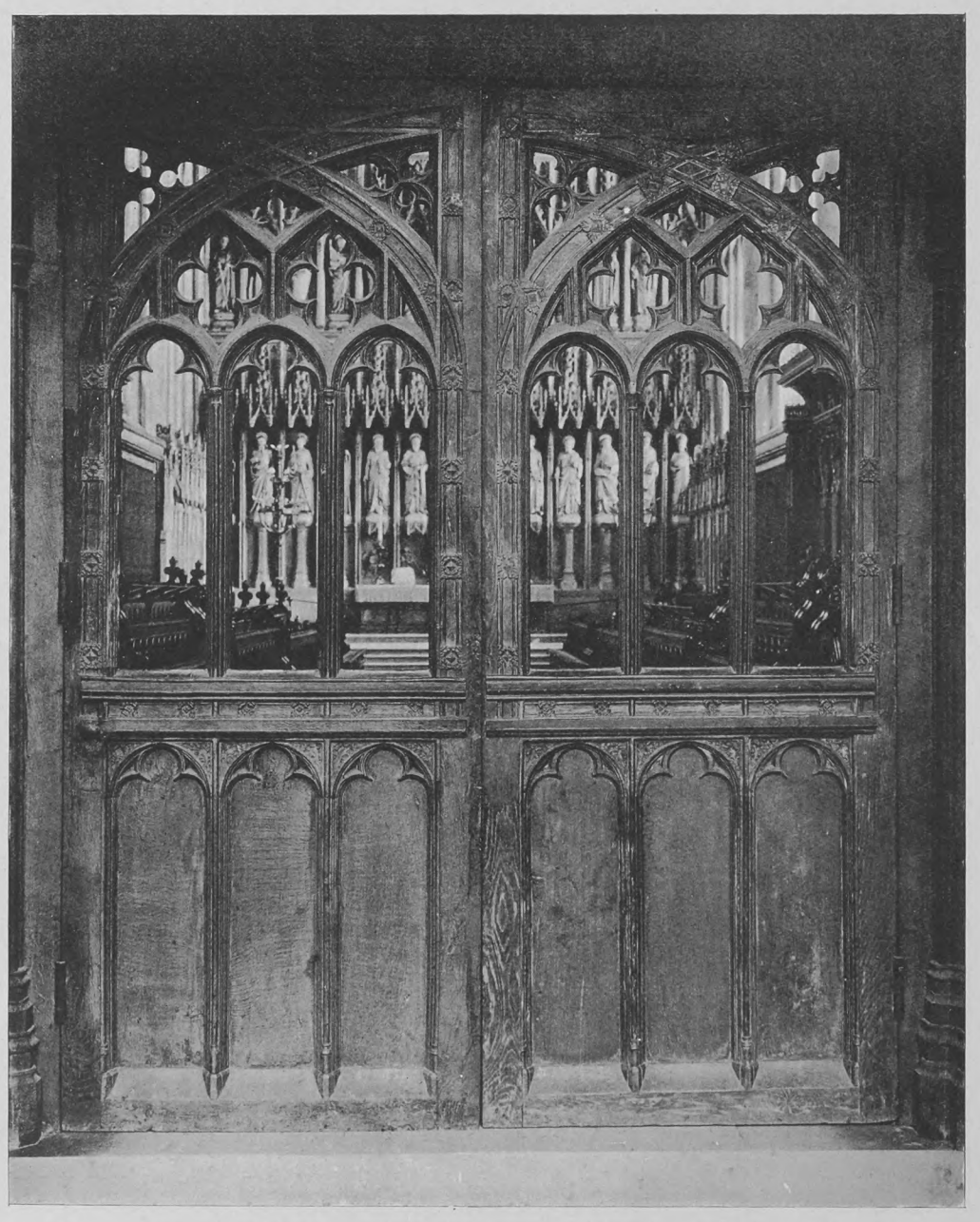
The founder took care to embody in his statutes ample directions for its furniture and arrangement. "At the upper end of the chapel of our College," he wrote, "on the transverse wall or stone partition, which . . . sunders and separates the said chapel from the hall, are to be placed an image of the most holy and undivided Trinity, a *patibulum* (literally, a gibbet) of the holy Cross with a crucifix fastened thereunto, and images of the Blessed Virgin Mary and many another saint beside. Carved ornaments, moreover, and glazed windows adorned with



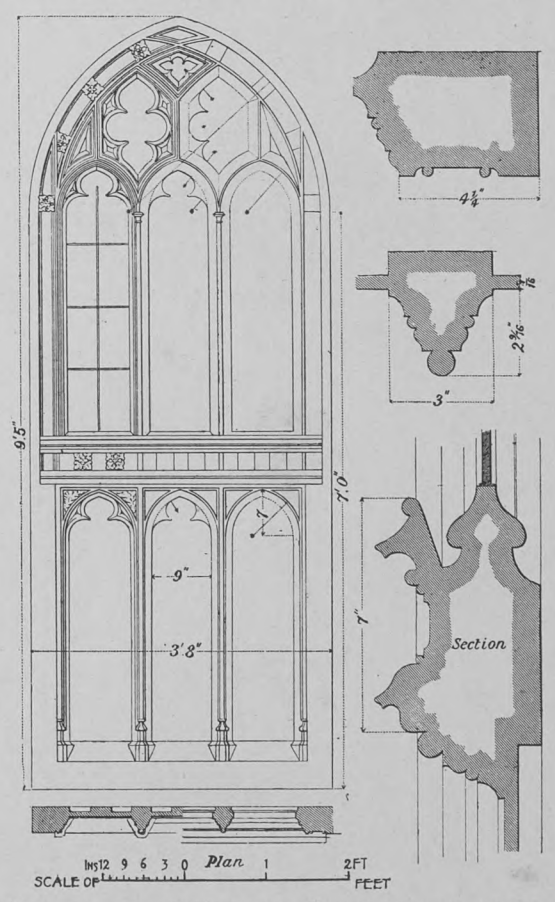
Plan of the College and Gardens in the Nineteenth Century.

divers paintings, and other sumptuous works, wrought with skill and enriched with various colours, are to be provided and set up in their several order with utmost devotion, for the praise, honour, and glory of God and of His Mother aforesaid."

In addition to the High Altar, there existed in 1509-10 three other altars; and there was the Great Rood, mentioned in 1533, when its reparation demanded the services of a goldsmith. Various images were acquired in 1534. The College accounts for 1547-48 show how the prevailing iconoclasm affected the chapel, an item occurring "*circa frangendas et deponendas imagines in summo altari et reliquis partibus templi.*" Later, the accounts witness that during the Marian reaction the rood was restored and the three side-altars re-erected. The change of religion under Queen Elizabeth is signalised by payments, in 1559-60, to two men for destroying the altars and images, and taking away the paintings. But the havoc worked by these wreckers in four days did not satisfy Robert Horne, Bishop of Winchester, who, at his visitation on 29th August 1567, ordered "the imagery displayed (*tabulata*) betwixt the quire and nave of the chapel to be removed and thrown down as far

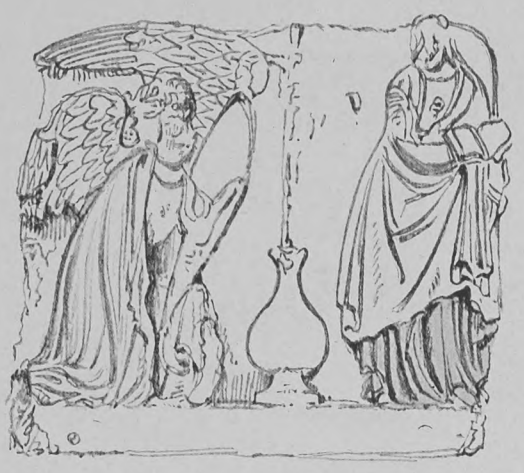


The Doors of the Original Rood-Screen, from the West.
Repaired and Reused in the Modern Screen.

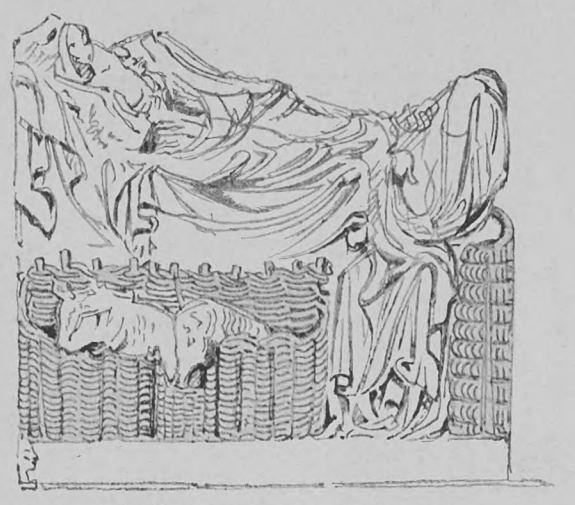


Details of one of the Doors taken from the Rood-Screen, as it was in 1822.
Drawn by A. Pugin.

as the level of the tops of the quire-stalls; and that all and singular statues which used to stand there in time past should be consigned to the flames; and, furthermore, that all the ornamental work lining the eastern end of the quire of the same chapel should be abolished, and that, the walls thereof having been made plain and even with plastering, and the surface white-washed over, sentences from the Holy Scriptures were to be written thereon." The Bursar's accounts show that the rood-loft was taken down in 1571.



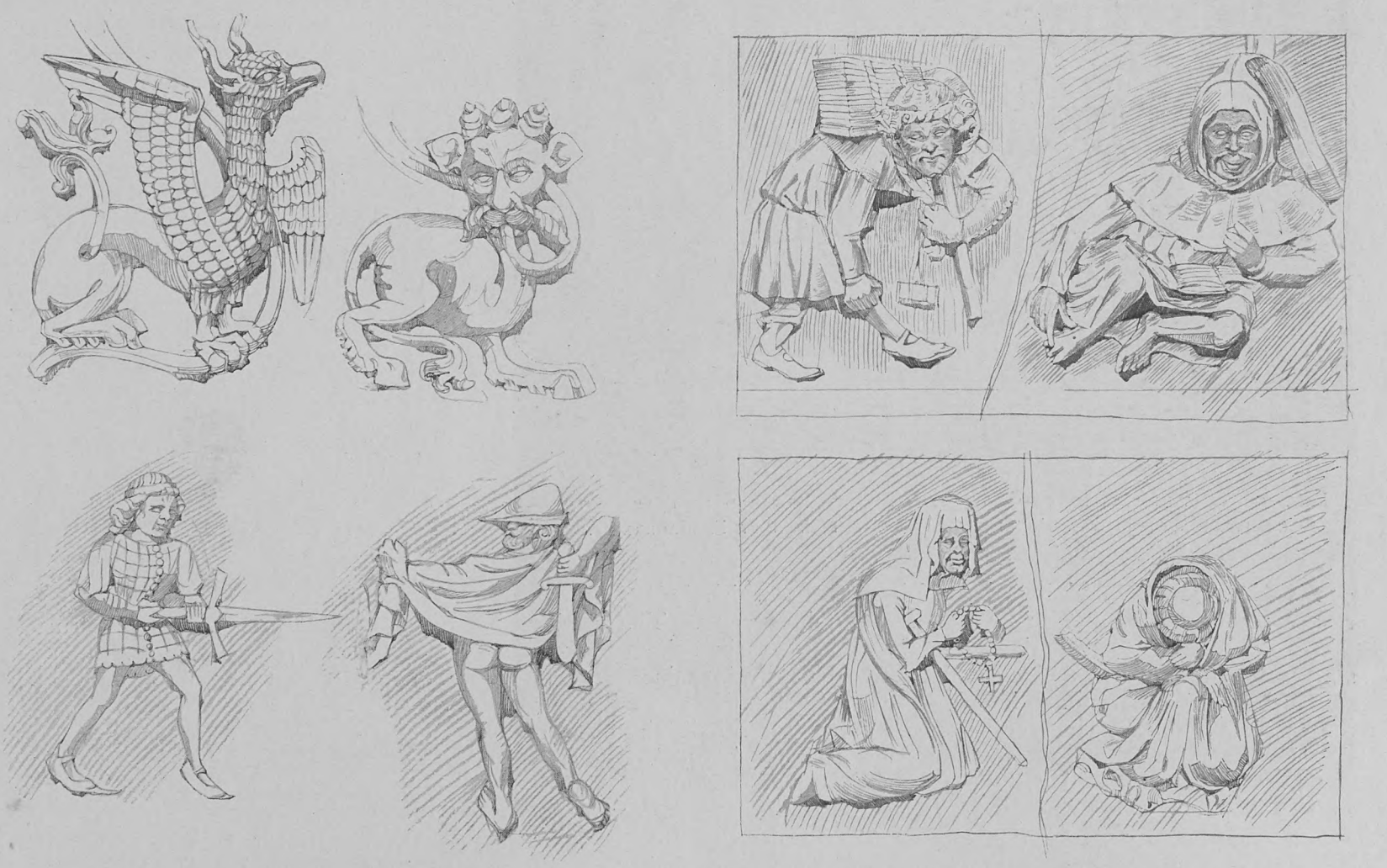
(No. 2) The Annunciation of our Lady.



(No 4) The Nativity of our Lord.

Remains of two of the Stone Sculptures originally forming a "Table" over the High Altar. Drawn by J. C. Buckler.

The place of the organ, given in 1458, was not originally upon the rood-loft, but upon a loft built expressly on the north side of the quire. The instrument was repaired in 1540 and remodelled in 1598, but it was wrecked in 1646 by Cromwell's forces. The Laudian revival meanwhile had wrought a number of changes in the chapel. Thus, in 1636 the floor was paved with black and white marble lozenges; the mediæval stalls and desks were replaced by new ones in the prevailing style; and, at the same time, an elaborate screen, painted and gilt, was erected at the quire entrance. On the top of this screen an organ loft was built in 1663 by Robert Dalham. The case of the new instrument was fashioned with a large arched opening in the midst to avoid, as far as possible, obscuring the light from the west window. To remedy the baldness of the defaced east wall, one Henry Cook, about 1695, helped to devise a huge timber fixture gilded and painted, which was much admired for its ingenious deceptiveness, because it made the chapel look apsidal instead of square-ended. The erection was described as "the concave of a semi-rotunda in the Doric order, with a cupola adorned with curious mosaic work." It had, moreover, columns of the Corinthian and Composite orders, whilst over the entablature hung a figment of starry clouds, thronged with angels and cherubs. However, the rotunda had not been standing a hundred years when it was condemned. The credit of having got rid of this monstrous incumbrance belongs to James Wyatt. It happened that about 1788-89 the alarm was raised that the roof was in danger through decay, attributed to the heat from the lead of the roof! Wyatt being consulted by the authorities, was allowed to replace the old covering by 'light blue tiles"; and to



Details of Sculpture from the Misericords. Drawn by James S. Richardson

disfigure the interior by demolishing the original hammer-beam roof, substituting sham groined vaults of plaster. Among other wood fittings subsequently reconstructed by Wyatt "in the Gothic style in a good taste" were the screen and organ loft, as well as an extended range of stalls with lath and plaster canopies, painted white and gold (as shown below). Some of the Caroline wainscoting then removed from the chapel is stated by Alexander Chalmers (in 1810) to have been utilised to line a room adjoining the gallery of the new library at Oriel College. The internal colour scheme of Wyatt's "noble restoration" was "a warm white." The work completed, the chapel was reopened shortly before Christmas 1793.

Meanwhile it had not been forgotten that the remains of the reredos, wrecked by order of the fanatical Horne, lay hidden underneath the filling of stones and mortar. The College accounts show that probing began in 1779, before the "rotunda" had disappeared. In July 1789 Daniel Price wrote: "A few years since a small opening was made, which presented such an elegant specimen" that the authorities were encouraged to open out the whole. The reredos when disclosed proved to be in a deplorable condition. Not only had the niches been emptied of their statues, but the canopies and rich tracery were literally hacked to pieces. The general scheme proved to be of three tiers of niches, on an average 6 ft. high. Wyatt, in association with Sir Joshua Reynolds, expressed himself confident to be able to "restore its original fashion." As an earnest of his capability, he proceeded to turn out the last remnants of fourteenth century figure sculpture that had survived the violence of his precursors, and in substituting some marble futilities of Westmacott's, he only consummated the devastation previously wrought. The five groups which he took down from their place had formed a "table" immediately over the altar. These much mutilated subjects are now affixed to the east wall of the cloister (p. 35), being placed, from left to right, thus: 1. The Coronation of Our Lady; 2. The Annunciation; 3. The Ascension [This subject is represented by a group of Apostles surrounding a mound, marked with the footprints where the Lord stood last upon earth]; 4. The Nativity; 5. The Resurrection. Though his own niches in the reredos were merely of plaster, Wyatt intended them to be final, and therefore did not scruple to destroy any remains that interfered with the fixing up of his novel counterfeits. The existing tabernacle-work is, therefore, necessarily modern, of Scott's design, but has the merit of being executed in stone. Scott's restoration of the chapel was still in hand at the time of his death in 1878. The niches were eventually filled between 1890 and 1892 with new statues made under the direction of the late Mr Pearson. The chapel was reopened in 1879. Scott's work consisted largely in undoing that of Wyatt, on which indeed it was an immense improvement, though in some respects conjectural, and in one, at least, quite wrong. The roof, within and without, had to be reconstructed when Wyatt's plaster vaulting was abolished, but (in spite of strenuous remonstrances from Rev. W. Spooner, since become Warden, and others) Scott arbitrarily introduced the present elaborate open timber roof, of a pitch so much higher than the original as to obtrude itself externally above the side parapets and above the apex of the western gable. The roof-ridge of chapel and hall, thitherto of the same level, was then dislocated, and thereby a special feature of the founder's design subverted.

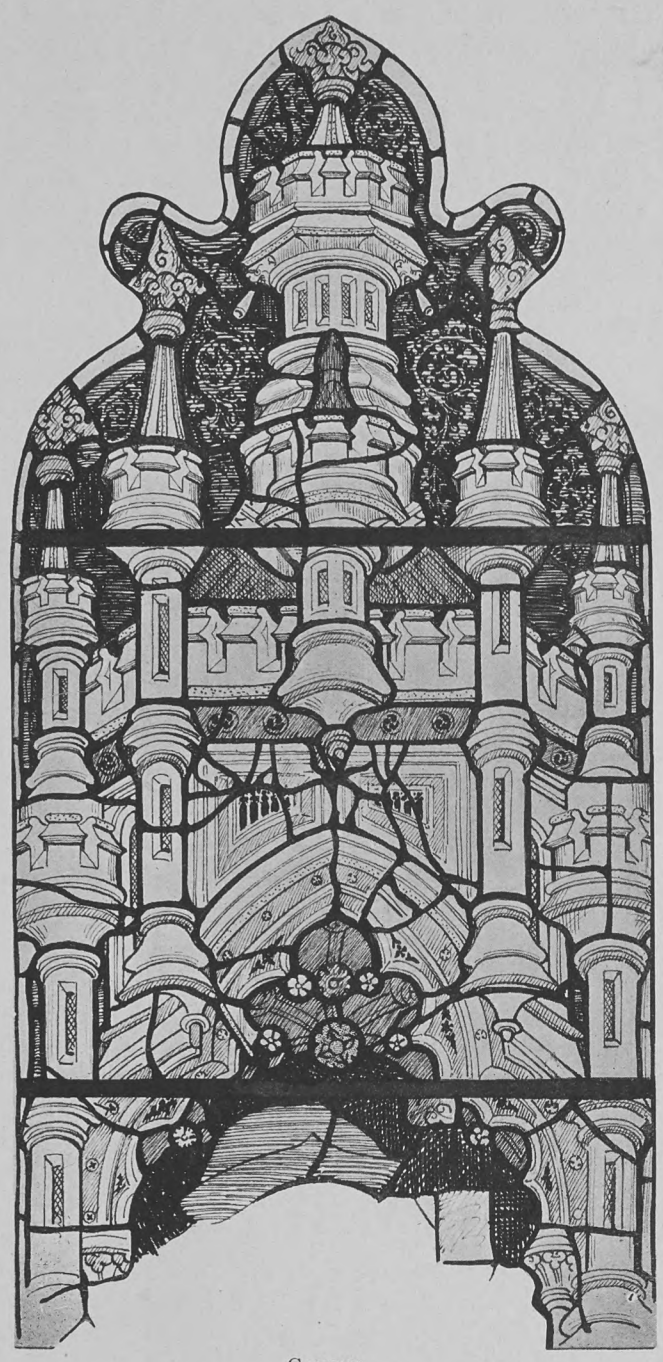


Interior of the Chapel from the East, as it appeared in 1793 on the completion of J. Wyatt's "Restoration." Drawn by F. Mackenzie.

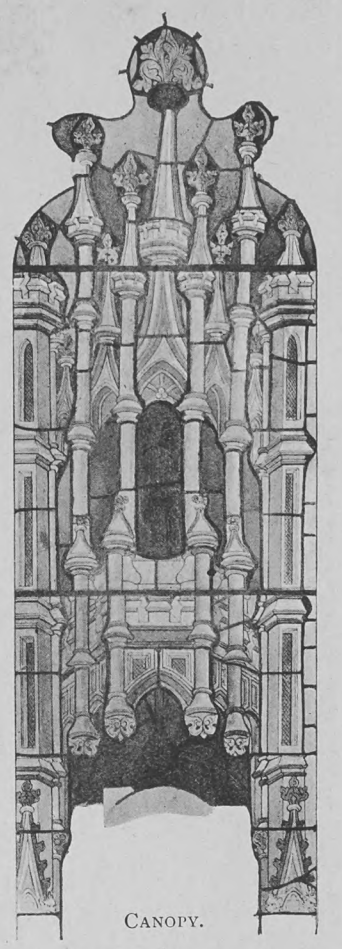
Wyatt had stultified the purpose of the finely sculptured misericords (p. 35) by attaching them as ornaments to the front of the stall-desks. Scott replaced them correctly as seats to the stalls, and also remodelled the screen and the organ-loft. It is usual to attribute the present oak structure entirely to Sir Gilbert Scott; but, happily, in spite of the many ordeals of defacement and "restoration" which it has had to undergo, some valuable remains of the original rood-loft are incorporated in it. The greater part of the gates (8 ft. wide by



Mater Dolorosa.



Canopy.



Canopy.



Pedestal.

Details of the Original Fourteenth Century Glass, now in the Ante-Chapel.

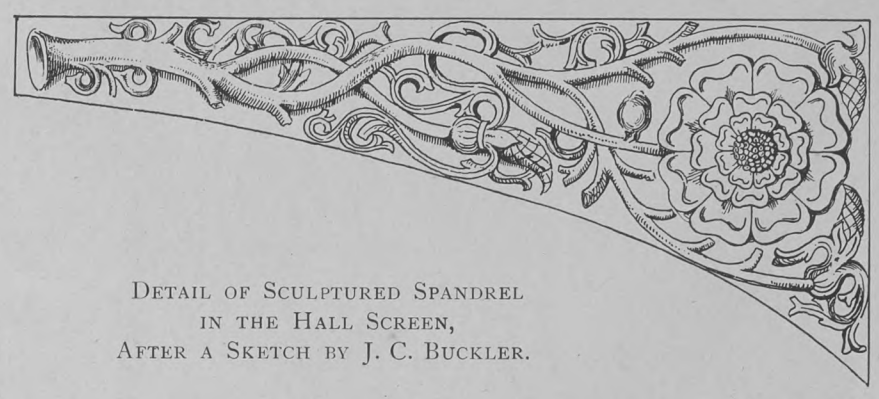
nearly 10 ft. high, and exhibiting the device of interpenetrating mouldings, by no means common in England), as well as some of the cusped panel-heads of the wainscot, are authentic relics of Wykeham's oak screen.

The quire is lit by five four-light windows on each side. Both aisles of the ante-chapel have an east window of six lights and a west window of four lights, the latter pair flanking a magnificent seven-light window no less than 25 ft. wide, at the west end of the nave (see Plate XXI.). Of the ante-chapel windows, seven are filled with ancient painted glass, which from the phrasing of the frequent Latin inscription, bidding prayer not *for the soul of*, but simply *for*, William of Wykeham, was without doubt ordered during his lifetime, *i.e.*, before 1404. It is practically certain that the glazing of the chapel throughout was comprehended in one systematic scheme, but what that scheme may have been (though the great expert, Charles Winston, hazarded a plausible theory, formulated in the *Archæological Journal* for 1852) it is impossible to tell definitely. The greater proportion of the original glass is gone, and what remains has been subjected to repeated shifting. The last occasion was in 1900, when the old glass was repaired and some parts of it transposed to accord with Winston's ideas.

To these seven superb windows it is hard to apply suitable terms which shall not seem extravagant; yet any one who appreciates them as they deserve knows that their beauty cannot be over-estimated. One may search the world through without finding any coloured glass to surpass the luminous glow of these lead-set jewels. Here are the orange of the fire-opal, the crimson-red of the ruby, the purple of the amethyst, the green of the olivine, and the yellow of the topaz, while the blue is not that chlorous blend familiarly called "peacock," but the undiluted azure of the sapphire. The work represents a transition, occasional traces of Decorated, *e.g.*, yellow pot-metal and pale pink flesh tints, being retained side by side with characteristics of incoming Perpendicular. The drawing of the figures is, on account of its early date, somewhat archaic, yet full of dignity. Subject groups are absent, the series consisting exclusively of separate representations of Prophets and Patriarchs and of the Apostles and other Saints.

The *Mater Dolorosa* stands at the bottom of the third light from the right in the east window of the north aisle. Her under-robe is a dull blue, her cloak is white powdered with pairs of affronted sejant rampant

lions in yellow stain, and the background is ruby. The large canopy, also illustrated (p. 37) —that of *Matusale* (Methuselah)—is in the left hand lowest position in the north wall of the north aisle. The canopy, here represented on a smaller scale, is one of eight of the same pattern repeated in the east windows of the ante-chapel.

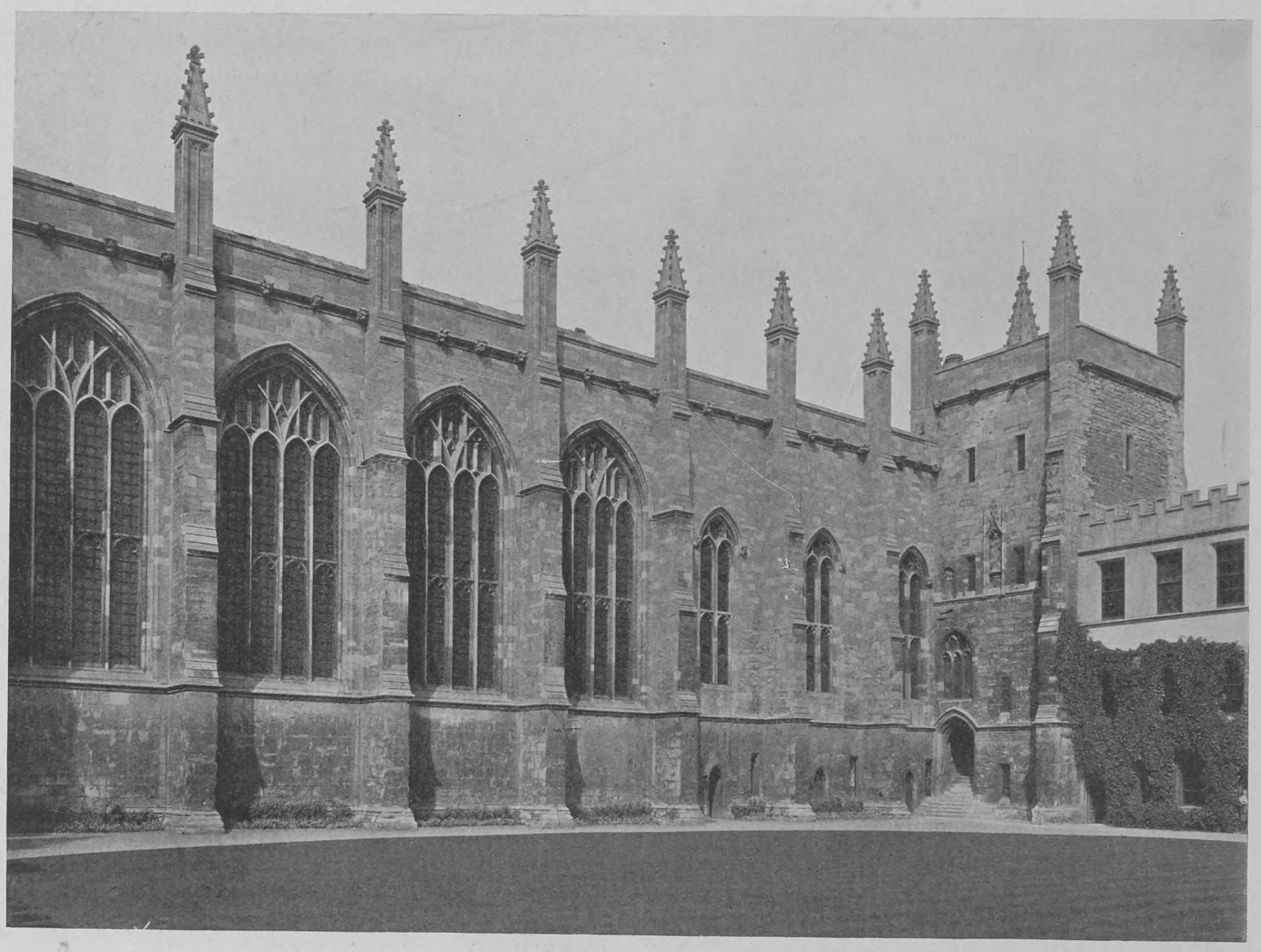


Detail of Sculptured Spandrel in the Hall Screen, After a Sketch by J. C. Buckler.

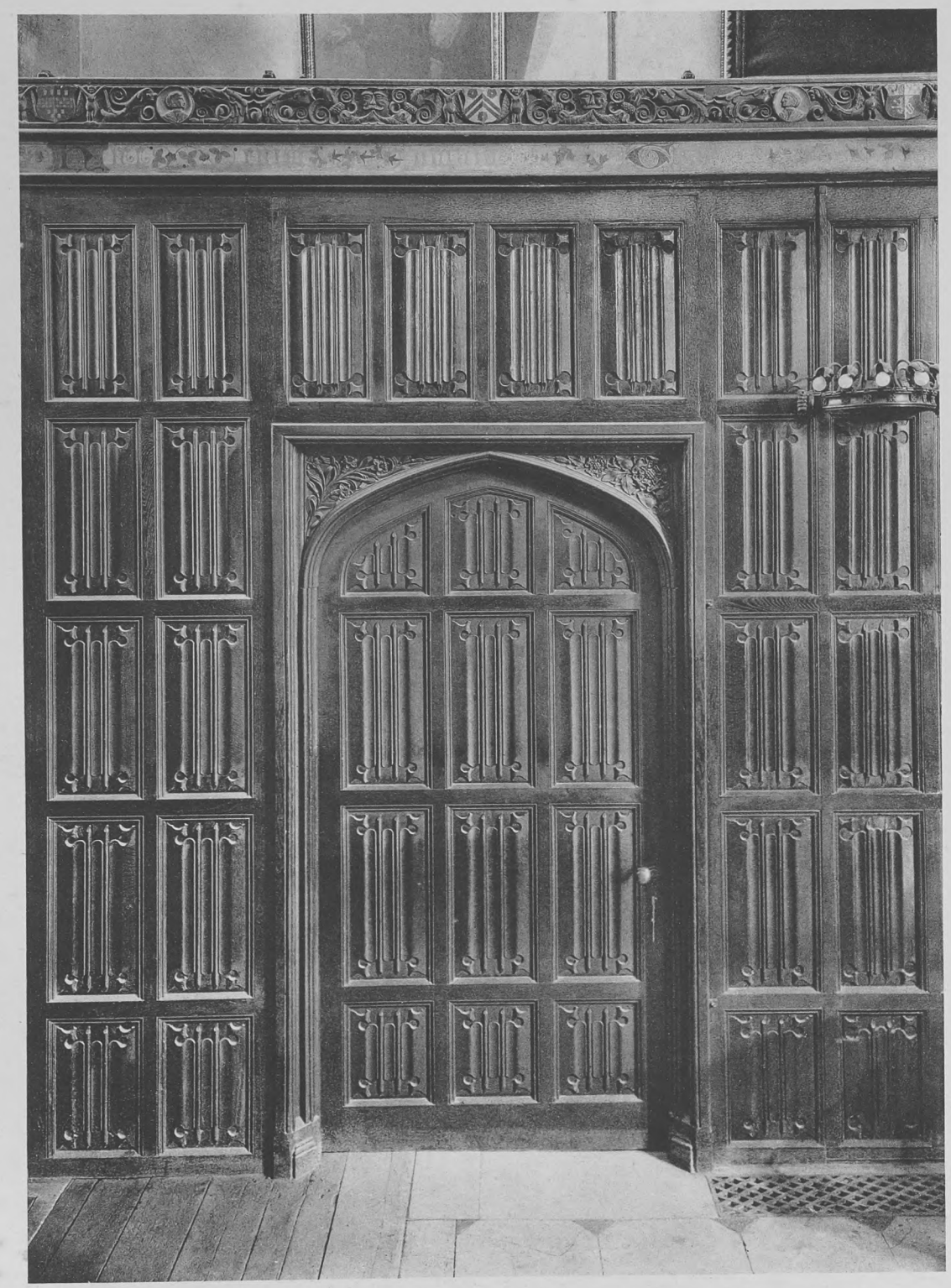
In December 1550 Edward VI.'s Visitors ordered the whole of the glass to be destroyed, but the College authorities, pleading that they had not the means to reglaze the windows, obtained a temporary respite, which saved at any rate a portion of this incomparable treasure from annihilation. However, Horne's commands in 1567 were too peremptory to be disregarded, and the glass had to be removed. But reverent hands laid by and took care of as much of it as was practicable. A portion, toward the end of the seventeenth century, was set up again in the quire, but was transferred to the ante-chapel in the eighteenth century with some other figures laid by in the cloisters, suffering patching and disarrangement in the process. Further damage was done at this period, the whole of the west window being emptied to make room for Sir Joshua Reynolds' picture-work. A quantity of the old glass had, it is said, been sent to Winchester College, where it lay for years in that favourite receptacle for lumber, the cloisters, and two boxes filled with scraps were shown to the Archæological Institute in 1845. All trace of it has disappeared from Winchester, but it is known that about 1850 Rev. Henry Williams obtained a considerable amount for his rebuilt church of Bradford Peverell, Dorset, in the east window of which it may yet be seen.

Had there been need of aught to emphasise the matchless superiority of the old surviving glass at New College it is afforded by the strident vulgarity of the quire windows and the ineptitude of the west window. The glass on the south side of the quire was put up between 1737 and 1740 by William Price, junior. It incorporates some imported figures of seventeenth century Flemish work and a few scraps of Wykeham's original glass, all excessively retouched.

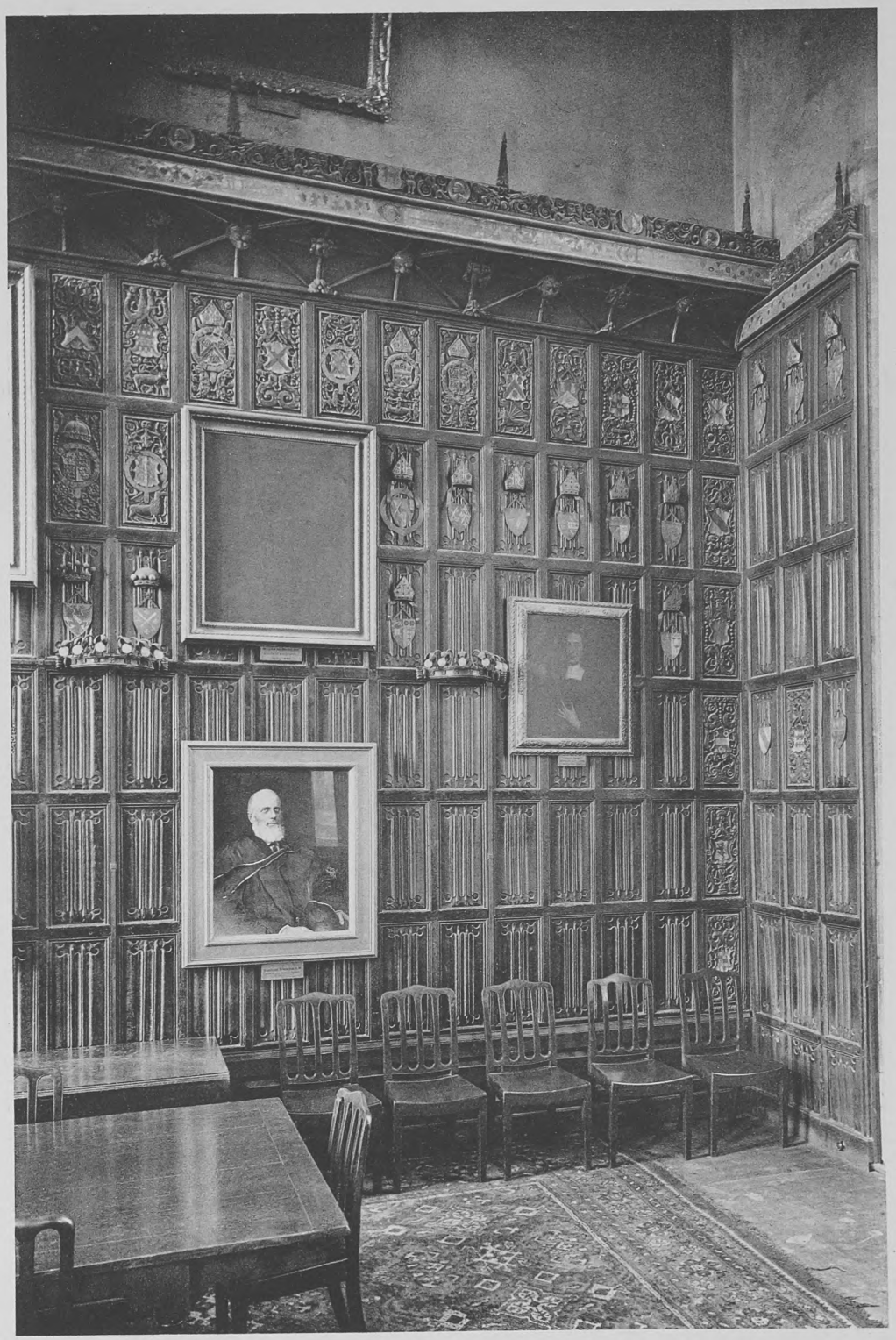
The College having received in 1749 a bequest to "repair and beautify" the north windows nearest the



Exterior of Quire, Hall, and Muniment Tower from the South-West.



DETAIL OF THE SCREEN IN THE DINING HALL.



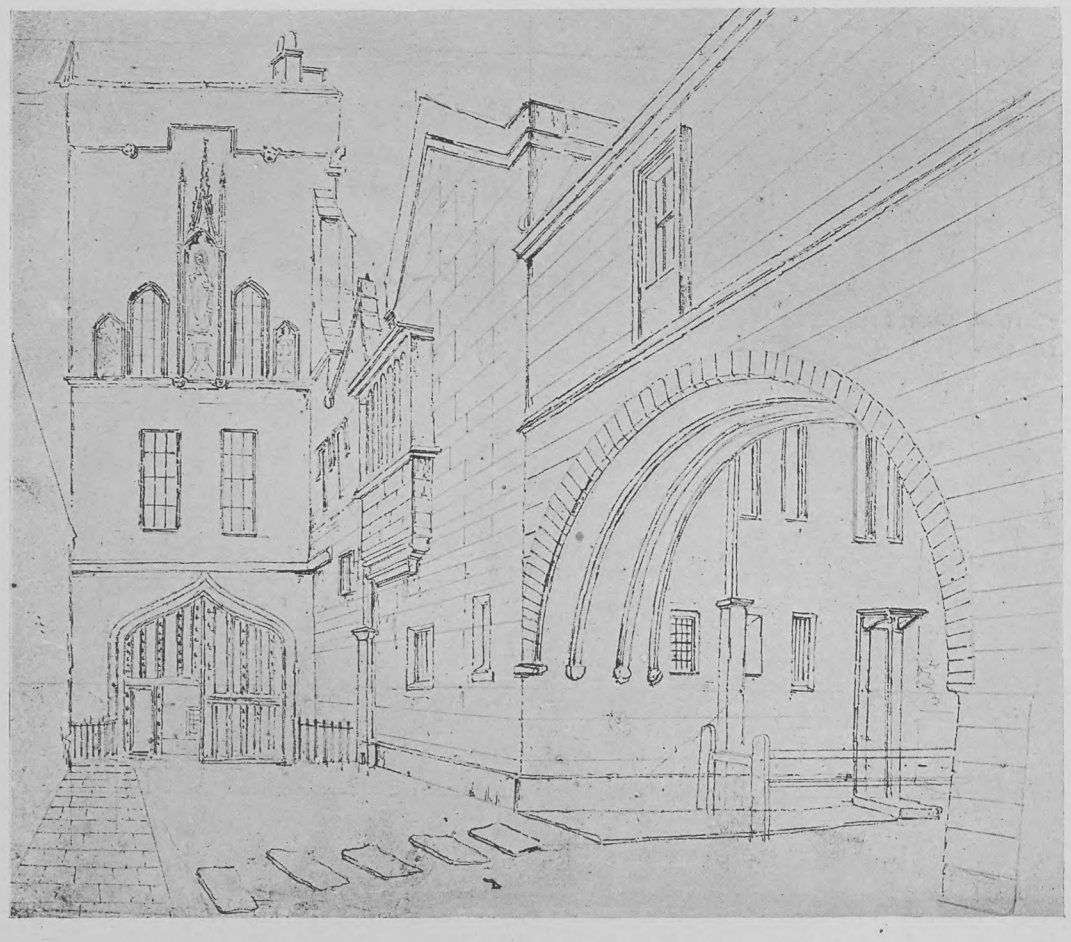
DETAIL OF DAIS IN THE DINING HALL.

NEW COLLEGE.

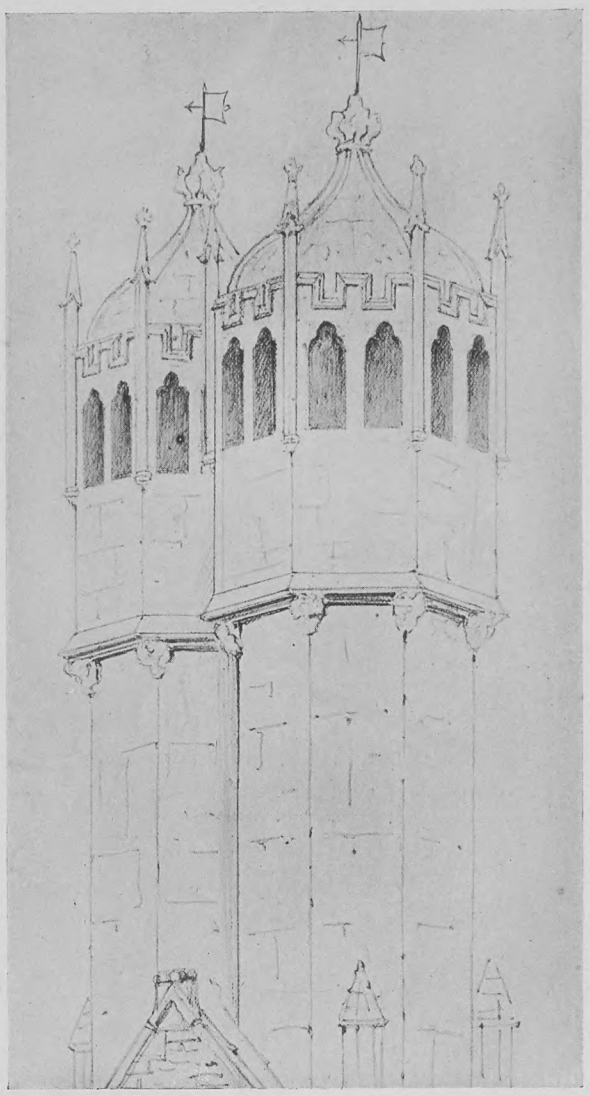
organ, the glass on that side of the quire was executed in 1765 and 1774 by Peckitt, of York. He deserves the utmost credit for having refrained from improving the old batements, but none for his own contribution, which is as bad as bad can be.

In 1761 a bequest of £300 was made toward the west window, which, painted by Jervais from cartoons by Sir Joshua Reynolds, was begun about 1777 and completed about 1784. In the lower part seven sentimental, or as Horace Walpole called them, "washy Virtues," were placed by the year 1783. The principal subject, the Nativity, adapted from Correggio, is, of all paradoxes in glass, a chiaroscuro or night scene. The design is so pictorial and so ill subordinated to its purpose that the mullions and tracery from the transom to the central arch of the window were actually cut out to provide space to display it. The mutilation was effected by September 1783; but the authorities have since insisted, most properly, on restoring the stonework as the founder left it. The much-belauded filling is sometimes spoken of as a transparency, but only on the *lucus a non lucendo* principle. Save for a tiny scrap of green pot-metal in the Charity group, all the colour is enamel pigment. The morose drab result bears not nearly so close a relationship to ancient mosaic glass as an oleograph bears to oil-painting, and demonstrates the unbridgeable gulf that divides easel-picture manufacture from the art of decoration.

The east end of the chapel is adjoined by the hall, internally 79 ft. long by 32 ft. 6 in. wide by 50 ft. high. Wyatt destroyed the original timber roof and substituted a flat plaster ceiling, which reduced the height of the apartment by 10 ft. A bequest of £700 having been received in 1862, Scott replaced Wyatt's ceiling by a new roof of timber-work in 1866. The finest feature of the hall is its wainscoting of linen-fold pattern, which, according to tradition, is due to the liberality of Archbishop Warham, and was probably set up between 1526 and 1532 (Plate XX.). The passage between the screens is panelled on each side with linen-fold panels, the spandrels of the buttery hatch being quaintly sculptured with servitors holding platters and leathern jacks, while the larger spandrels above the four-centred stone doorway at the top of the kitchen stairs are ornamented with elaborate Tudor roses (p. 38). From the



Approach to New College from the West. Drawn by E. Nattes, 1804.



Ancient Chimneys over the Kitchen
Drawn by J. C. Buckler.

ground at the foot of the kitchen stairs a quaint picture is presented by the timber-framed staircase rising obliquely from east to west, and the massive beams of the roof. Over the kitchen was a handsome lantern-louvre, depicted by Bereblock. Another drawing illustrates the beautiful old chimneys, which have since become unrecognisable.

The parapet of the chapel and hall is pinnacled with spirelets rising out of the top of the buttresses. A niche crowns the apex of each end gable. These are filled with modern statues of the Madonna and St Michael, replacing ancient figures of the same subjects. The St Michael has acquired a very venerable appearance, but only took the place of the original about 1830. The displaced statue, which had become dilapidated, has been placed in the garden of the President of Trinity College. It is of heroic size.

At the north-east corner of the quadrangle rises the muniment tower. From within it a flight of stone steps mounts up to the dining-hall. In the glass of the three-light west window are coats-of-



NEW COLLEGE FROM THE NORTH-EAST. DRAWN BY E. NATTES, 1804.

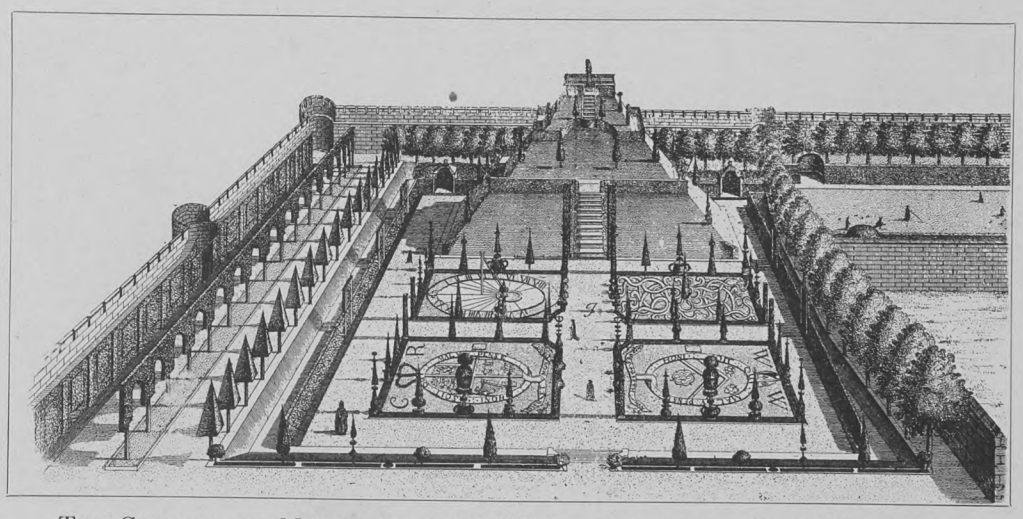
arms, including quarterly France ancient and England, a form superseded in 1405, and also the arms, with supporters, of Henry VIII. and his cipher. The first-floor room is vaulted in two bays with plainly moulded ribs springing from stone corbels in the shape of demi-angels issuant from clouds. The upper floors are reached by a circular staircase. The stair admits to the second-floor apartment through a door of timber armoured with plates of iron. This room retains its original tiled floor. It is lit by two windows on the west and one on the east, all three now glazed with diamond panes, but still fitted with their original shutters of feather-edge boarding, with massive iron strap-hinges. The stone-vaulted roof comprises two bays. The third-floor room, into which stone steps ascend from within the door, resembles the room below. The floor tiles are in a remarkable state of preservation. Beyond the third floor the newel-stair opens on to the leads of the hall roof, and finally conducts to the leads of the low-pitched roof of the tower itself. The peculiar interest of the muniment tower consists in the fact that (apart from its movable contents and the glazing of its windows) the rooms have preserved their mediæval character unchanged, just as the founder planned and built them. He meant them to be fire-proof and burglar-proof, and therefore no timber is employed structurally, while the windows are protected outside by massive iron gratings.

The library, about 70 ft. long, extends over the east range of the quadrangle from the muniment tower to the south end. The founder divided it into three sections, devoted respectively to the Arts, Law, and Manuscripts; but these arrangements have since been altered. In 1675 the old Law Library was turned into a Common-room, and the Arts and Manuscript Libraries were thrown into one with new windows overlooking the quadrangle. The greater part of the library was completely modernised by Wyatt, who added an upper storey. At the southernmost extremity, divided from the rest by an intervening staircase, are two bays which alone retain any ancient characteristics. Their windows, obtuse-headed, with rear-arches, and their solid timber braces and horizontal beams, show the character of the library building before the rough hand of "restoration" fell upon it.

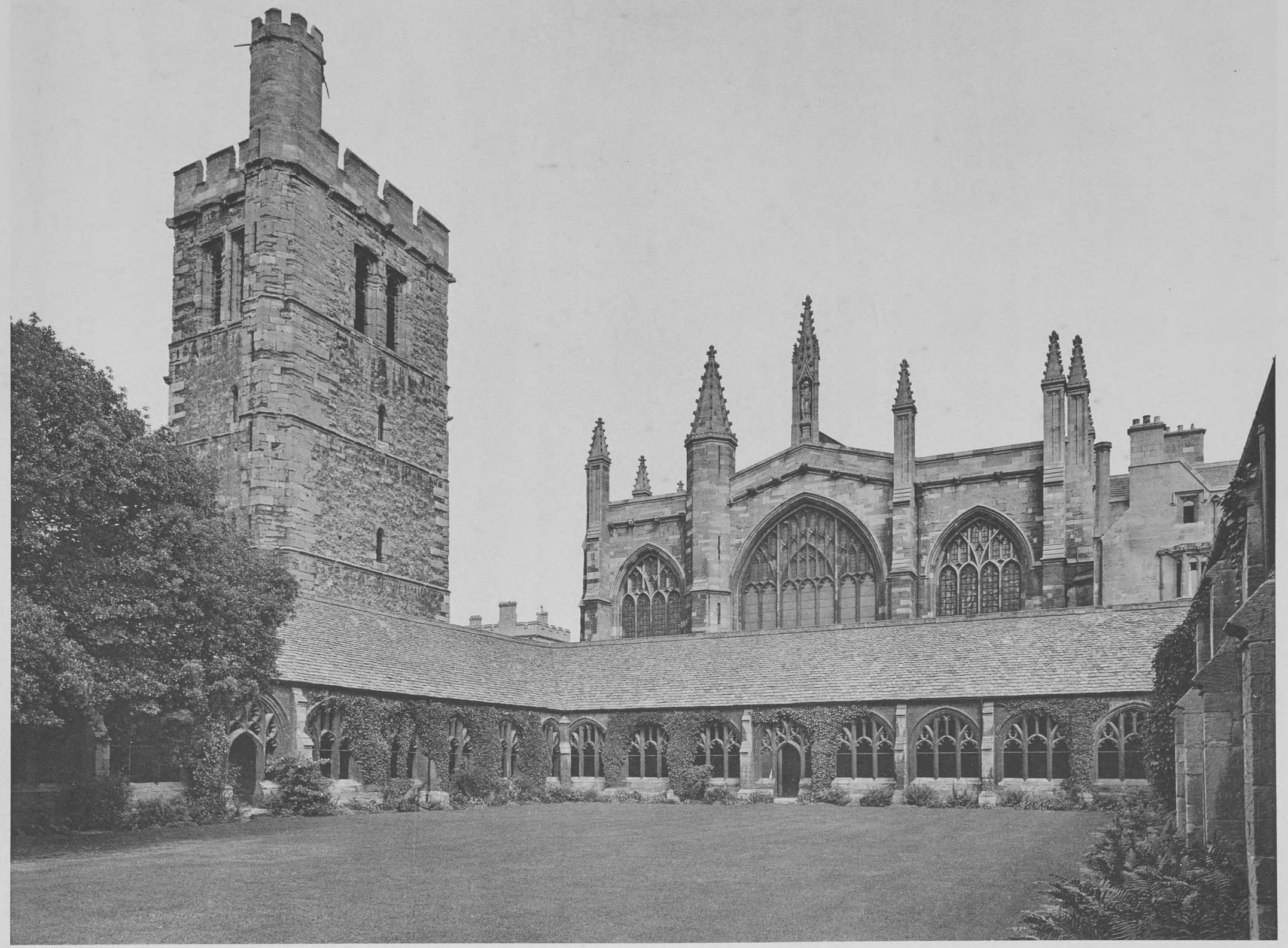
The common gateway is stone-vaulted in three bays (p. 39). The tower and lodgings were designed to comprise a dining-hall, kitchen, and in short a complete self-contained establishment for the Warden's use. Adjacent, further south, an oriel window projected eastwards into the quadrangle. How beautiful a feature it was, may be judged from Chandler's drawing (p. 33). This oriel survived until the mis-restoration of Wyatt the destroyer, who demolished it.

Until the latter part of the sixteenth century the College remained externally as the founder built it, and as it is portrayed by Thomas Chandler in 1463, the residential chambers comprising only first and second floors. Between 1573 and 1599 attics or cocklofts began to be added. In 1675 the whole was modernised, with the addition of an upper storey. To give the latter a specious appearance of Gothic the parapet was embattled; but as a result the gate-tower suffers loss of relative height and distinction. On 16th February 1682, was laid, eastwards of Wykeham's quadrangle, the first stone of a garden court of two wings planned by William Bird, in triple breaks in imitation, it is said, of the Palace of Versailles. The new work was finished in 1684. The eastern extremities of the north and south wings are connected by an iron screen, which stretches 90 ft. across; "the gate forming," in the words of Mr Starkie Gardner, "the centre of a semicircular sweep, with breaks and lesser sweep on either side." The railing is 7 ft. high, and the piers, square on plan, 15 ft. high by 1 ft. 6 in. wide. The work, executed by Thomas Robinson, was set up in 1711. A persistent tradition, however, wrongly identifies it with the gates which came, in 1747, from the sale of Canons Park, Middlesex, the ostentatious home of the first Duke of Chandos, and found their way to Durdans, Epsom, where they stand to this day.

A parcel of ground, acquired from Queen's College, enabled a yard, stables, and brew-house to be pro-



THE GARDEN AND MOUND FROM THE WEST, ABOUT 1730. BY W. WILLIAMS.



NEW COLLEGE.

THE BELL TOWER AND WEST END OF THE CHAPEL, FROM THE CLOISTERS.

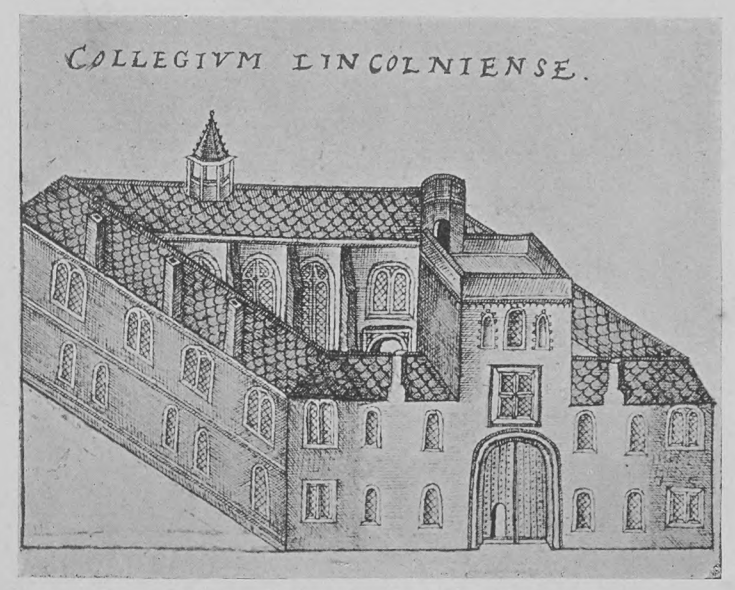
vided. Within the latter may be seen a tablet inscribed—"This room was for upwards of 500 years used as the brewery of the College from its foundation to the year 1903."

Being successful in 1389-90 in acquiring additional land, beyond the west of the chapel, Wykeham proceeded to erect cloisters (Plate XXI.). It was too late then to bond them in with the fabric of the chapel; wherefore he placed the cloisters at a distance of nearly 17 ft. from the chapel's west wall. The south and west sides were built first; and the whole (designed, with the enclosed area, to provide a *campo santo* for the College) was consecrated at the same time as the bells, on 19th October 1400. The cloisters comprise twelve bays or openings on the north and south, and eight on the east and west. A stone bench runs on the inside under the windows, which show no sign of ever having been glazed. The roof is high-pitched, and covered with stone slabs. Within it is constructed of perfectly plain open timber-work, forming a corridor of two-centred arched outline. The outer north wall of the cloister is one with the city wall, the wide merlons of which form a parapet along the north side. The bell tower, 34 ft. square, stands in the place of a former bastion which Wykeham was permitted to pull down for the purpose. The tower gradually batters to the top, and the division between each stage is accentuated by a string-course. The parapet of both tower and turret is embattled, the only instance, beside the chimney-tops and the necks of the pinnacles, of Wykeham's employment of this device throughout his College.

As a condition of obtaining leave to annex part of the city wall, the College undertook to keep it in repair, a pledge faithfully fulfilled to this day. The terrace along the north base of the wall is the ancient slype, the boundary mark between which and the ditch beyond is still to be seen. The bastions, at intervals of about 60 ft., are apsidal, except the square bell-tower and the Wolvesey gate. Within the garden the quaint devices in cut box, illustrated by Williams (p. 40), have vanished, and the trim terraced mound is luxuriously overgrown with shrubs. And yet the garden has not on that account lost any of its old-world charm, but is as secluded and reposeful, and as pleasant to behold as of yore.

X.—LINCOLN COLLEGE

FOUNDED in 1427 by Bishop Richard Fleming, the College takes its name from his episcopal see of Lincoln. The original scheme included the erection of the parish church of All Saints into a Collegiate Church. Death in 1430-31 overtook the founder while yet his College was housed in an older building, Deep Hall (approximately on the site of the present kitchen), and before any of the new buildings had been reared, the Common Gateway with rooms over it for the Rector being only begun. About 1436-37, John Forest, Dean of Wells, built chapel, library, hall, kitchen, and, at the north end, a buttery with a room over it. Fifty-one years after the original foundation, Bishop Rotherham drew up statutes and re-established the College on a secure basis.



VIEW OF THE COLLEGE FROM THE NORTH-WEST.
BEREBLOCK, IN 1566.

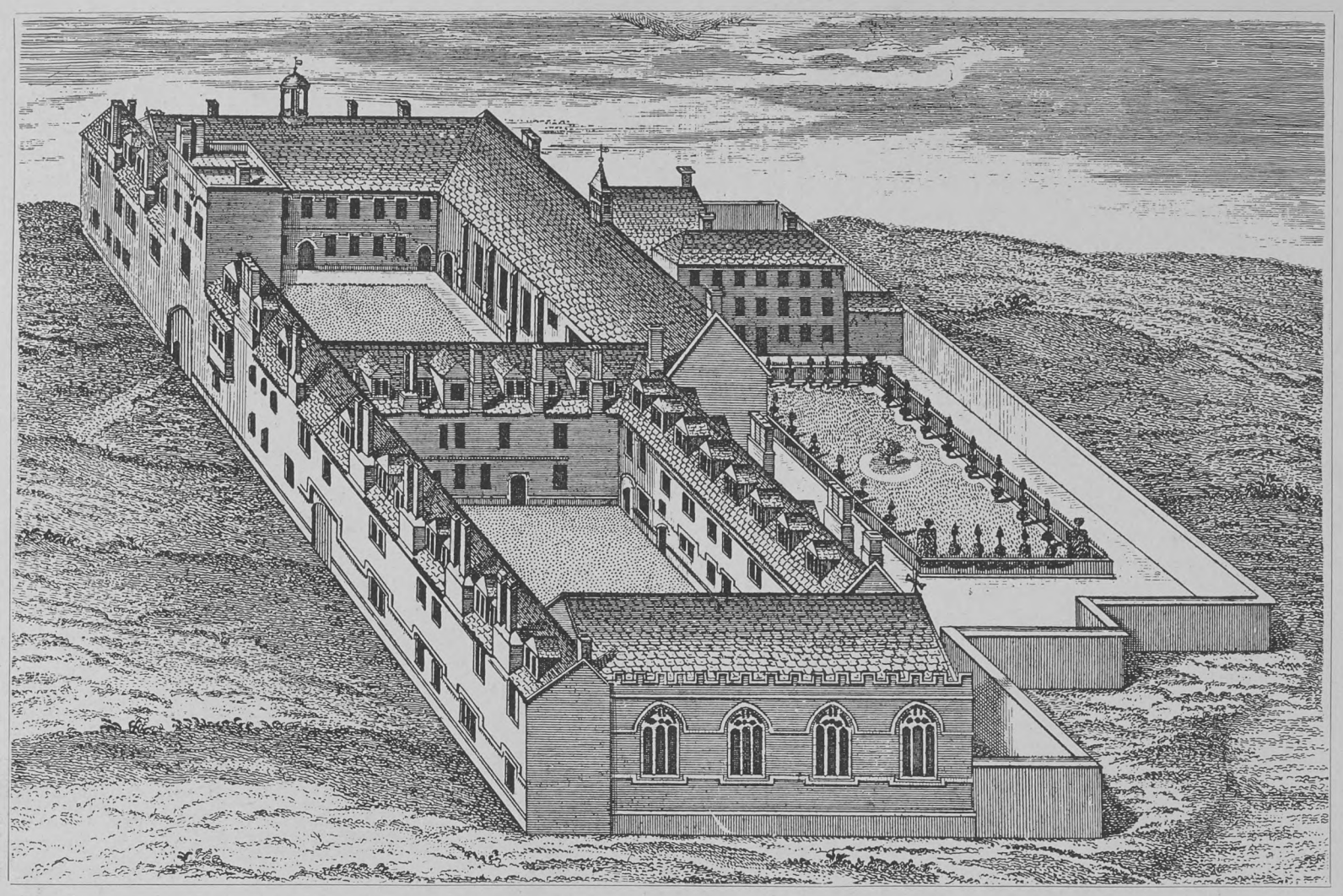
The existing buildings consist principally of two quadrangles, the northern and older being 80 ft., the southern 70 ft. square. The hall, measuring 42 ft. from north to south by 25 ft., stands at the east side of the first quadrangle, and is part of the original structure. The ancient smoke-louvre, a handsome polygonal lantern, with Perpendicular tracery in the sides and ogeed cap on the top, still rises from the roof ridge. The central hearth was abandoned and a fireplace made at the side of the hall in 1699. The whole apartment was refitted and wainscoted anew in 1697-1700, when it unfortunately lost its ancient character. The roof was opened out again in 1889. In the small court beyond on the east may be seen a lead rain-water cistern (p. 43), dated 1745.



LOUVRE OVER THE HALL.
DRAWN BY L. A. SHUFFREY.

The Rector's lodgings, adjoining the south end of the hall, were built by Bishop Beckington, whose rebus (a cresset-beacon on a tun with the initial T) is sculptured in panelwork let into the wall. Additional rooms on the south side of the quadrangle were incorporated with the lodgings in the seventeenth century, and a copy of Beckington's rebus erected outside them to cloak the annexation. The arms of Rotherham (three roebucks trippant) commemorate his finishing the south side of the quadrangle in the last quarter of the fifteenth century.

The original chapel, consecrated in 1441, was a simple parallelogram on plan, and situated on the first floor on the north side of the quadrangle. It had two rooms underneath, partly occupying the site of the former parish church of St Mildred. A statue of St Hugh was set up over the entrance, and Dean Fleming, of Lincoln,



Lincoln College from the South-West in 1743. Engraved by G. Vertue.



Lincoln College from the South-West. From a Drawing by F. Mackenzie, in 1823.

presented a "table" or reredos for the high altar. The chapel continued in use as such until 1631, when it was turned into a lumber-room.

The old library was contiguous, on the same side of the quadrangle. Having been devastated by Edward VI.'s visitors, it was replenished about 1590, by Dr Kilbye, the Rector, who fitted it with four new repositories for books on each side. It was subsequently divided up into College rooms, the books being transferred in 1662 to the disused chapel, which thenceforward became the library. This apartment was "beautified" and fitted afresh by means of £500 bestowed on the College in December 1739.

The smaller quadrangle dates from 1610. The present chapel, occupying the greater part of the south side, was dedicated 15th September 1631. The north door is effectively divided into panels by simple mouldings. The building is a plain parallelogram 62 ft. long by 26 ft. wide, with a Renaissance screen, the walls wainscoted, and the roof elaborately constructed of timberwork. The large six-light east window and the four three-light windows on each side are filled with glass, different parts of which are dated variously 1629, 1630, or 1631. One tradition ascribes the glass to Abbott; another says that it was purchased in Italy in 1629. Its style, however, is not Italian. It is more probably the work of Bernard Van Linge, or some other contemporary Dutch or Flemish glass painter. The east window presents a series of types and antitypes from the Life of Christ. The south windows depict the Twelve Apostles, and the north as many Prophets. The tracery of the side windows, while resembling that at Oriel, is superior, inasmuch as it avoids the ugly oval which disfigures the head of the Oriel College tracery.



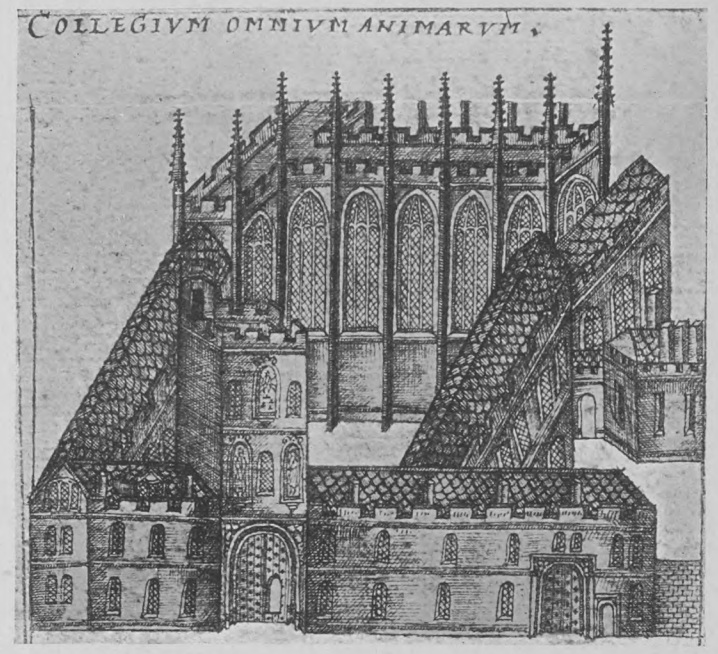
Lead Cistern in the Back Court.



Door on the North Side of the Chapel.

The Common Gateway, with tower over, is situated in the middle of the west side of the first quadrangle; and is stone-vaulted in two bays. The concave bend of the west frontage, following the course of Turl Street, without being pronounced, nevertheless adds much to the æsthetic value of the composition. About 1819, under Rev. Dr Tatham, the exterior of the College underwent thorough transformation. Previously to his time, none of the buildings, except the side walls of the chapel, were embattled. The Common Gate was crowned by plain horizontal parapets, while the west façade and first quadrangle had eaved roofs. By bequest of Rector Radford (*obiit* 1851) the walls of the old quadrangle were embattled. Already square-headed windows had been substituted for the two-centred windows of the original buildings overlooking Turl Street. Loggan, 1675 (Plate XXII.), and G. Vertue (*Oxford Almanack* for 1743) both show a projecting oriel window (no longer in existence) on the street façade to the south of the Common Gate. Dr Tatham's intention was to make the College buildings uniform and in accord with the best Gothic precedents. However much his work is to be deprecated on principle, in effect it was so extraordinarily good for its date as to deceive even Augustus Pugin, who, in *Specimens of Gothic Architecture in Oxford*, published by him in collaboration with F. Mackenzie, ingenuously illustrates, among authentic mediæval instances, a new oriel at the south-west of the College. At this point, before Dr Tatham began to remodel the place, there was only a blank wall, as Vertue's view indisputably proves. The oriel, now much hidden by trees, is illustrated to advantage in the *Oxford Almanack* for 1823.

XI.—ALL SOULS' COLLEGE



View of the College from the South-East.
Bereblock, in 1566.

In 1437, Henry Chicheley, Archbishop of Canterbury, founded the College of the Souls of All the Faithful Departed. The founder, having acquired a site with a frontage on the High Street, himself laid the foundation stone at the south-west angle, on 10th February 1437-38. The names of the foremen of the works were first John Druel, and after him, Roger Keys. The buildings were not entirely complete until 1444 (Plate XXII.).

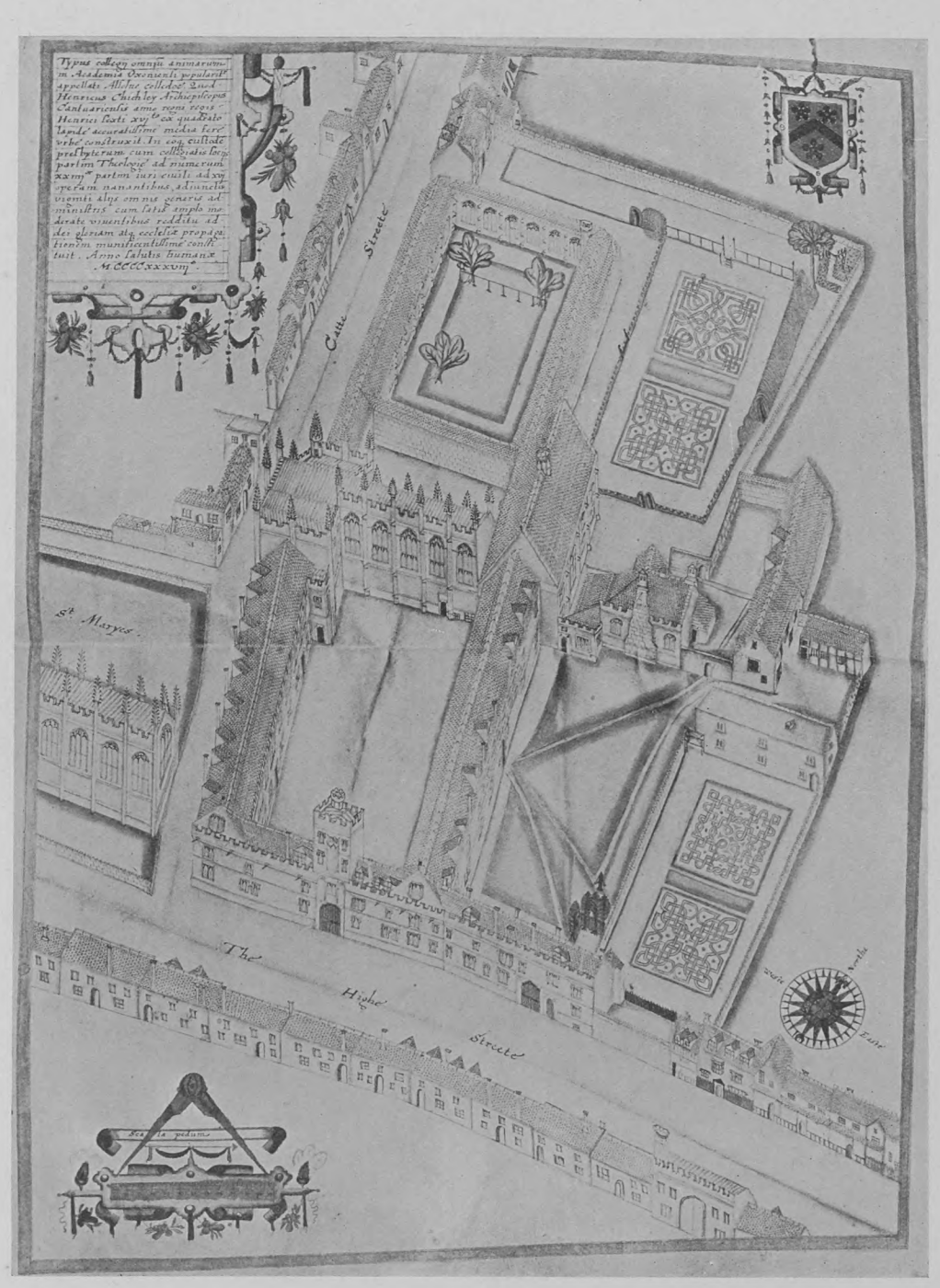
Meanwhile the chapel was consecrated on 16th September 1442. The College accounts show that the twenty-four crosses, originally painted on the chapel walls, inside and outside, for the consecration rite, were retouched by a painter in 1458. The chapel (for Plan see Introduction) consists of a quire and a short ante-chapel, or nave, on the same plan as that of New College. On account of the site the east and west walls of the ante-chapel are not at a true right angle to the quire.

The chapel is entered at the south-west through a vaulted lobby of four bays. To east of the doorway are the mutilated remains of a holy-water stoup. A two-centred doorway, now stopped, at one time opened from the lobby directly into Cat Street, to enable others beside members of the College to pay their devotions in the chapel. The mediæval *vestibulum*, or vestry, which must have been situated on the north side of the chapel, was lit by three windows and contained "*criste* of wainscote," and an altar dedicated to Saints Mary Magdalene, Catharine, and Margaret. A holy-water stoup was placed in the vestry, as the accounts show, in 1458.

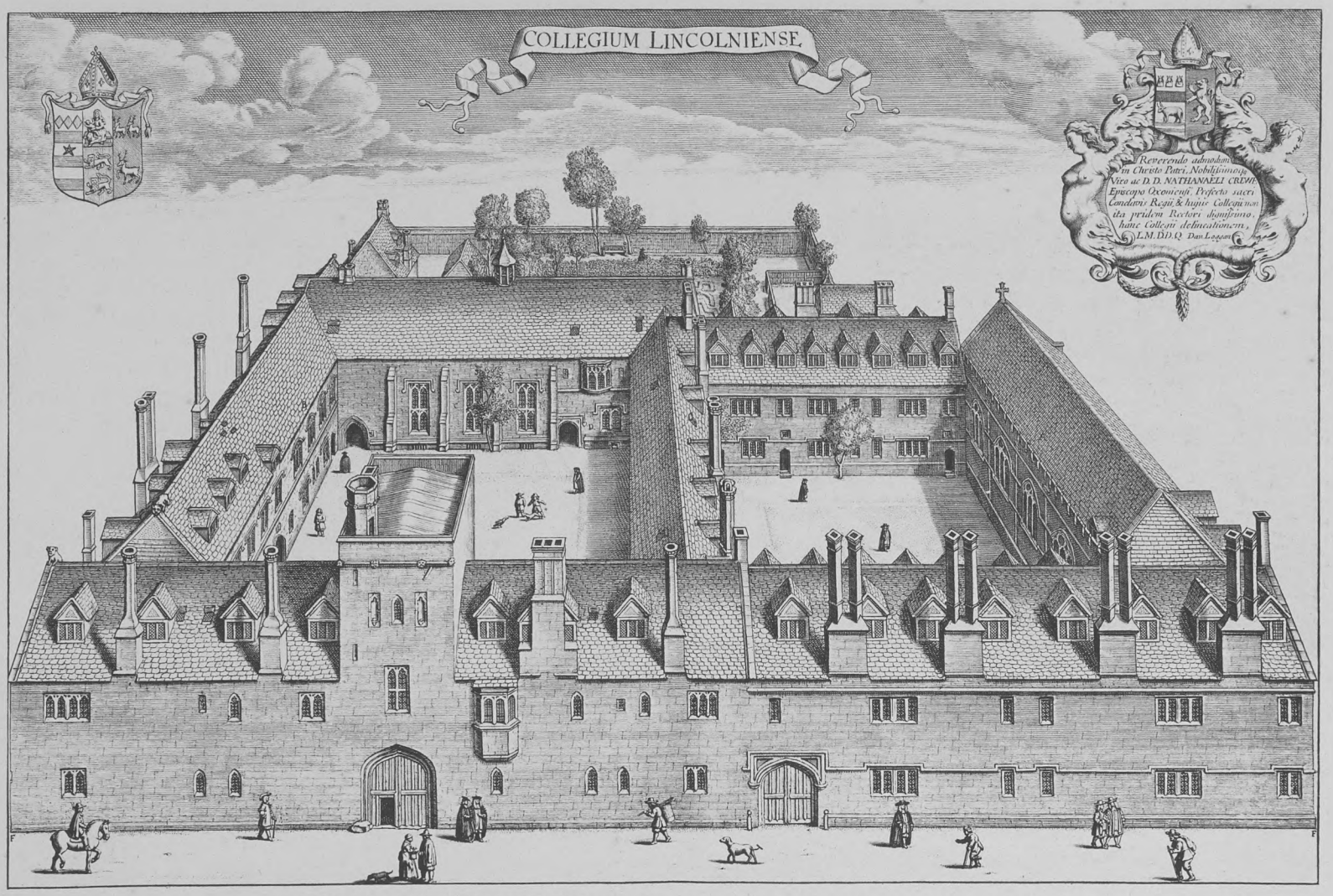
At least as early as 1462, there were six altars in the nave, ranged probably in a row, one on either hand of the quire entrance, and two against the east wall of each aisle. These altars had their six "trellys," *i.e.*, each its protecting screen-work. A statue of St Jerome occupied a prominent position, presumably over the altar dedicated to the four Latin Doctors. The face of this figure was shaped out of a solid beryl, purchased in London in 1451.

The quire contained the High Altar, above which, in the reredos, was a gilt and painted image of the Trinity. At the top of all was a Christ in Majesty with the inscription, "*Surgite mortui venite ad iudicium.*" In 1504, Bishop Goldwell bequeathed £50 to be employed "*circa edificationem summi altaris.*"

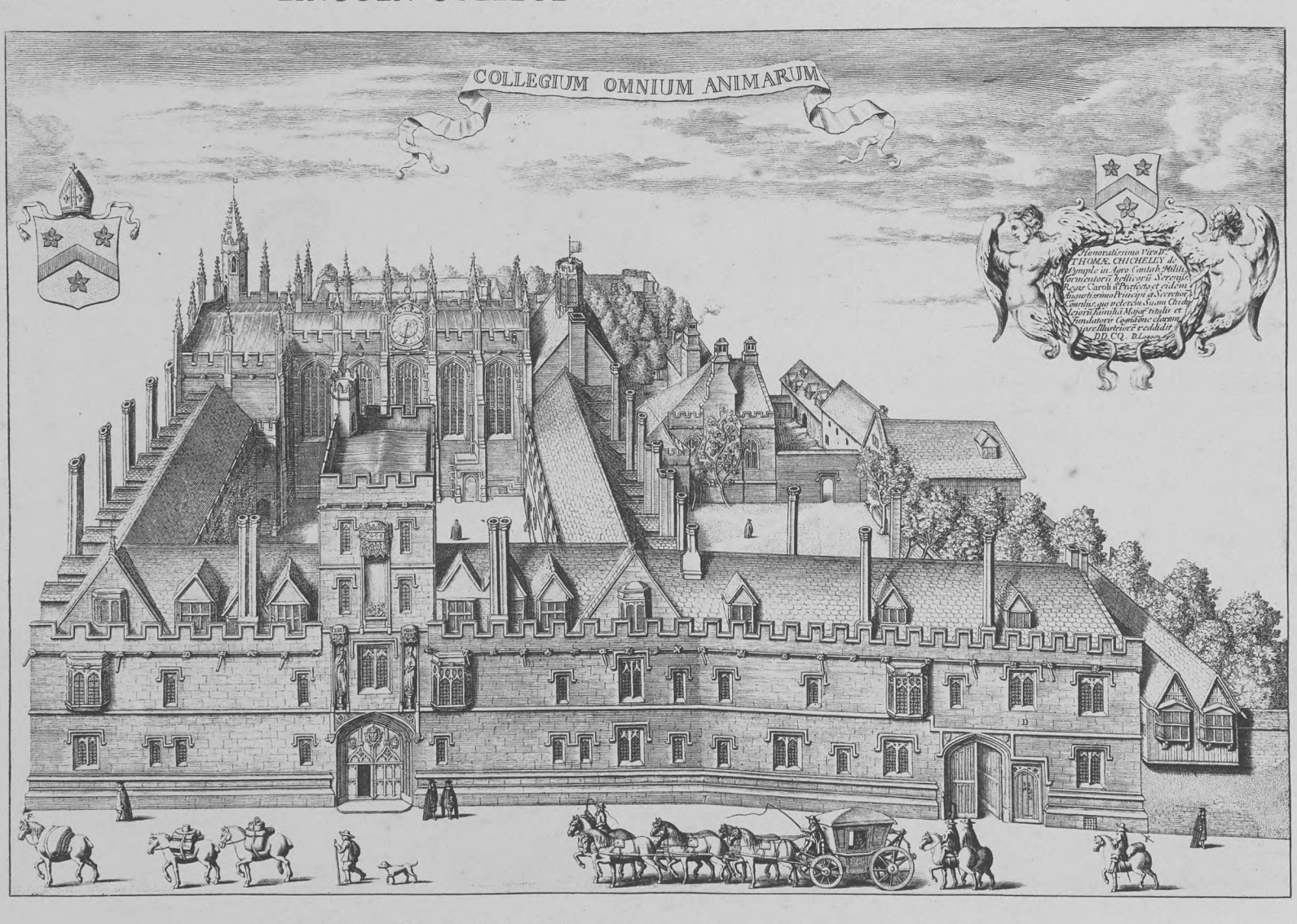
In 1549 the Royal Commissioners ordered that there was "to be but one altar, or rather Lord's table in the chapel; all the remaining altars, images, statues, tabernacles, the things they call organs, and all similar monuments of superstition and idolatry are to be altogether removed." There is known to have been an organ as early as 1458 in the chapel, but there has been none since 1549. The altars were taken away, and the magnificent reredos was "pitilessly defaced," and all the niches filled up with stones and mortar. In 1664, the remains of the



Warden Hovenden's *Typus Collegii*. View from the South-East in 1598.



LINCOLN COLLEGE FROM THE WEST. BY DAVID LOGGAN. 1675.



ALL SOUL'S COLLEGE FROM THE SOUTH. BY DAVID LOGGAN. 1675.

reredos having been further hacked to provide an even surface, Robert Streater, Court painter to Charles II., painted on it an Olympian version of the final Resurrection. Evelyn, the diarist, deemed this production too full of nudes to be suitable for a chapel. Over Streater's work, Sir James Thornhill in 1715 painted an apotheosis of the founder (p. 46), which Horace Walpole described as "despicable." In 1872 Scott removed the intrusive filling, opened out the niches and began generally to restore the defaced reredos (p. 46). Traces were found of the original blue, gold, and vermilion; and remains of red and dark green may yet be seen. One of the peculiar beauties of this reredos is the upward curve in the middle of each tier, contrasting favourably with the rigid horizontal lines of the reredoses of New College, and especially of Magdalen (Plate XXIII.). The modern figure-sculpture, lacking in architectural style and congruity, necessarily leaves much to be desired. The statue at the north end of the lowest tier represents William, Earl Bathurst, K.G., to whose splendid generosity is owing the best piece of restoration in all Oxford—best because no other of equal magnitude and importance has been carried out on the like conservative lines, although most of the subjects are necessarily conjectural.

James Goldwell, subsequently Bishop of Norwich, caused the lofty structure of the rood-screen to be erected some time before 1472. It stood until 1664, when the present Renaissance screen, the gift of Sir William Portman, was set up in its place. Its design is sometimes, incorrectly, ascribed to Wren.

Meanwhile, in 1633, a movement had been set on foot to paint the interior of the chapel. Later, in 1665, when taste had become yet more degraded, Streater, in the process of his restoration, covered up the beautiful open timber roof with a flat ceiling, which he painted in square panels. The quire was paved with marble about the same time. The ceiling was again remodelled about 1717. A literal restoration by Sir Gilbert Scott was inaugurated between 1872 and 1879. He opened out and restored the superb hammer-beam roof, which extends without a break over the entire length of quire and nave. The original angel figures of the hammer-beams were carved by R. Tillock. Most of the stone corbels appear to be authentic.

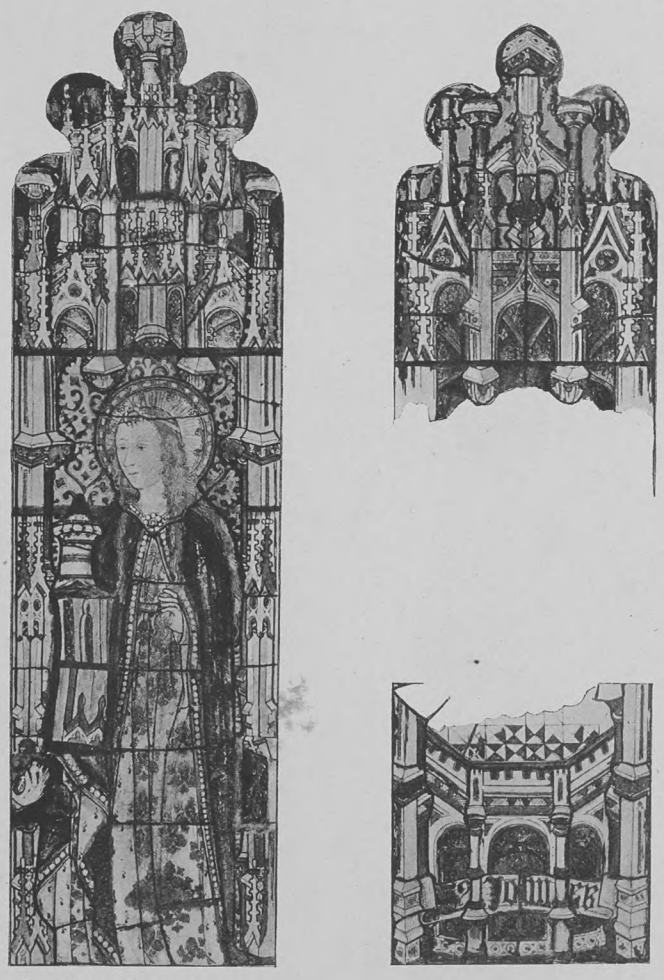
The sedilia, all on the same level, and the piscina, are restorations. On each side of the quire are twenty-one stalls with misericords; which work, though repaired, is in the main original. At the back of the stalls is vertical panelling, as distinct from overhanging canopies. The cresting along the top is entirely modern. The desks are partly restorations, but most of the poppy-heads are genuine, the pair at the ends of the returned stalls being especially fine.



Madonna and Child.

Painted Glass in the Ante-Chapel. (Fifteenth Century.)

The nineteen chapel-windows are four-centred, and were glazed by the year 1442 with painted glass at the cost of 1s. per foot. The only original glass of the chapel now remaining occupies the four three-light east windows of the aisles, and depicts the twelve Apostles in the upper tier and female saints below, all under splendid canopies. The batement lights comprise four figures of the Heavenly Hierarchy between scrolls inscribed in black-letter with the name *Emanuel*. The Madonna is a queenly figure, thoroughly typical of Oxford Perpendicular work. Her robe is blue, her Child's a dull crimson, and the background is ruby. The St Mary Magdalene wears a red cloak, against a blue background, and carries her usual emblem, the pot of ointment.



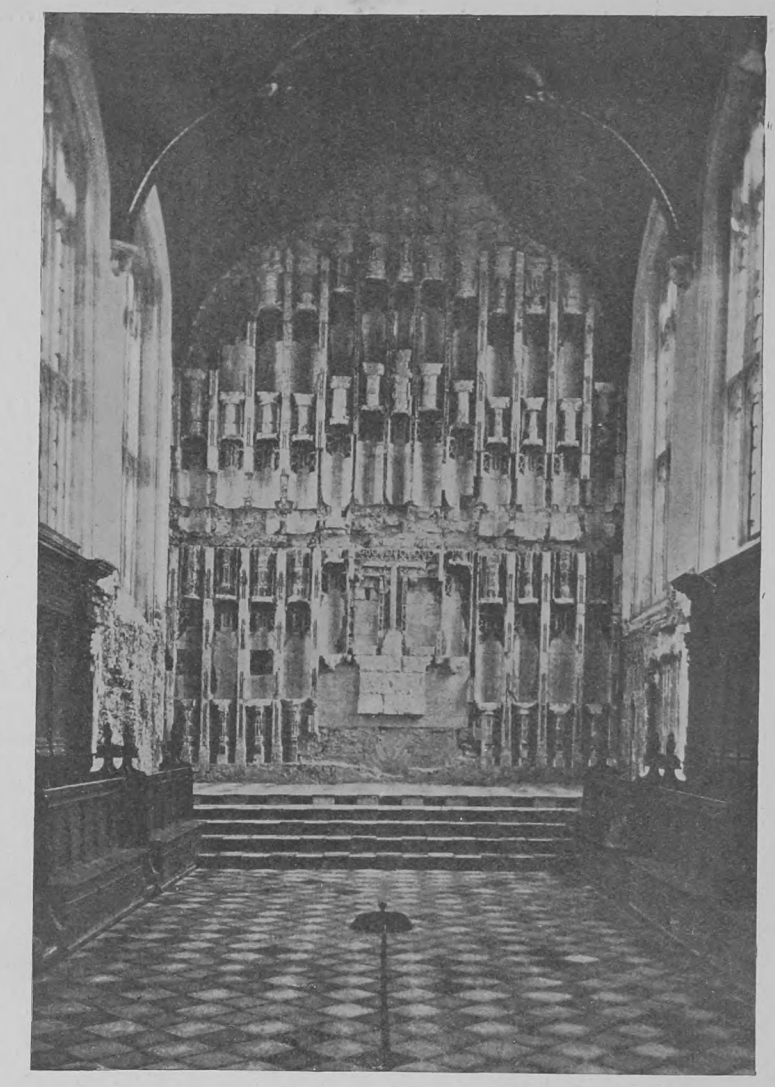
St Mary Magdalene.

Details of Painted Glass in the Ante-Chapel. (Fifteenth Century.)

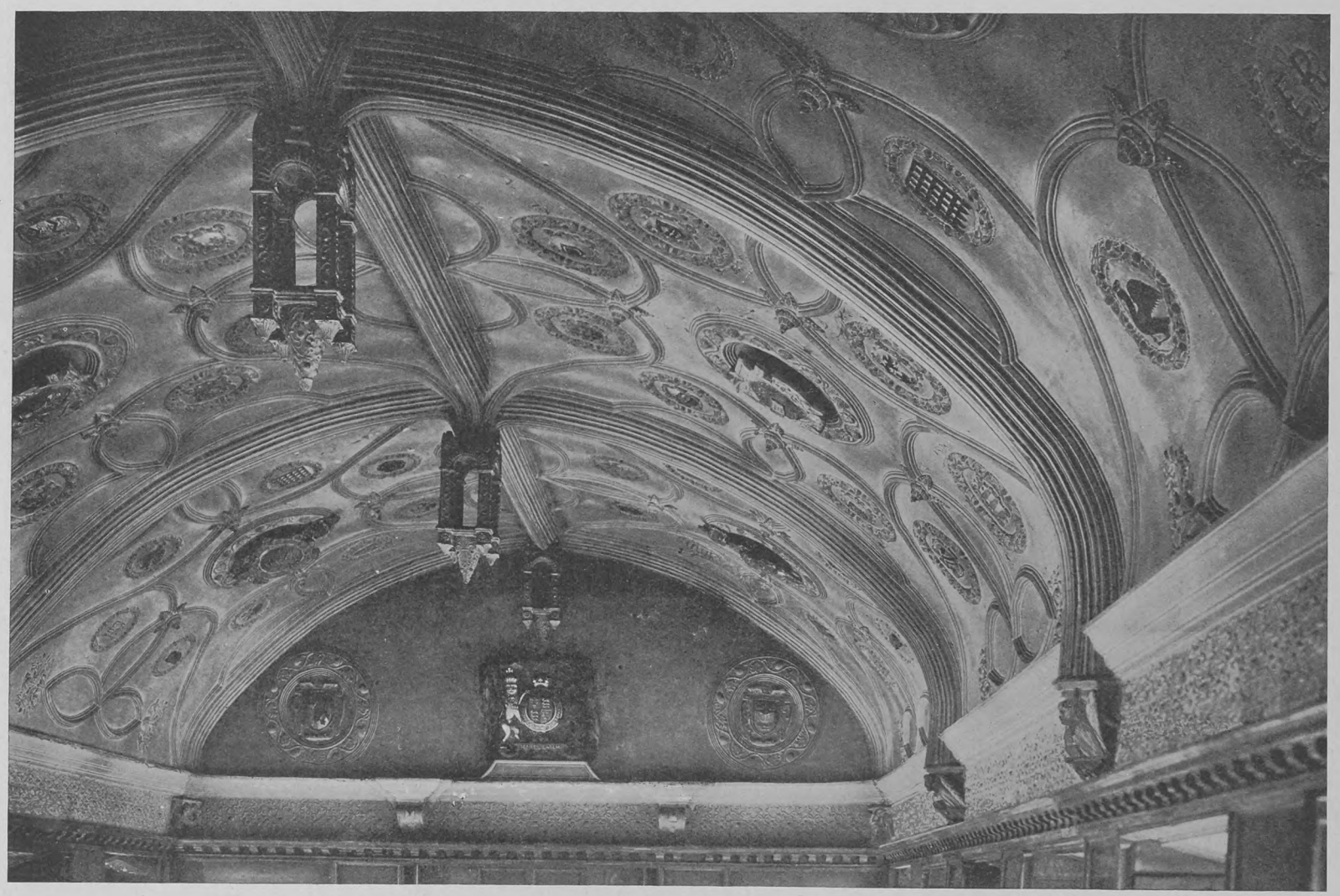
At the Restoration the windows in the quire were remodelled, and those in the ante-chapel, having suffered less, repaired. It is recorded that the chapel windows were painted in "clear-obscure" by Lovegrove of Marlow, while the great west window was filled by Francis Eginton late in the eighteenth century. In 1862 Eginton's work was replaced by entirely modern glass. Three of the existing windows in the ante-chapel are made up of glass, which, though in great measure genuine, does not properly belong to the chapel. It represents kings and bishops, and was executed in the fifteenth century for the old library. It was removed from the new library, to be restored and adapted by Messrs Clayton & Bell



East End of the Chapel. Drawn by G. Cooper in 1817.



Remains of Mediæval Reredos, as Uncovered in 1872.



Elizabethan Plasterwork Ceiling in the Old Library, Executed between 1583 and 1603.



ALL SOULS' CHAPEL.

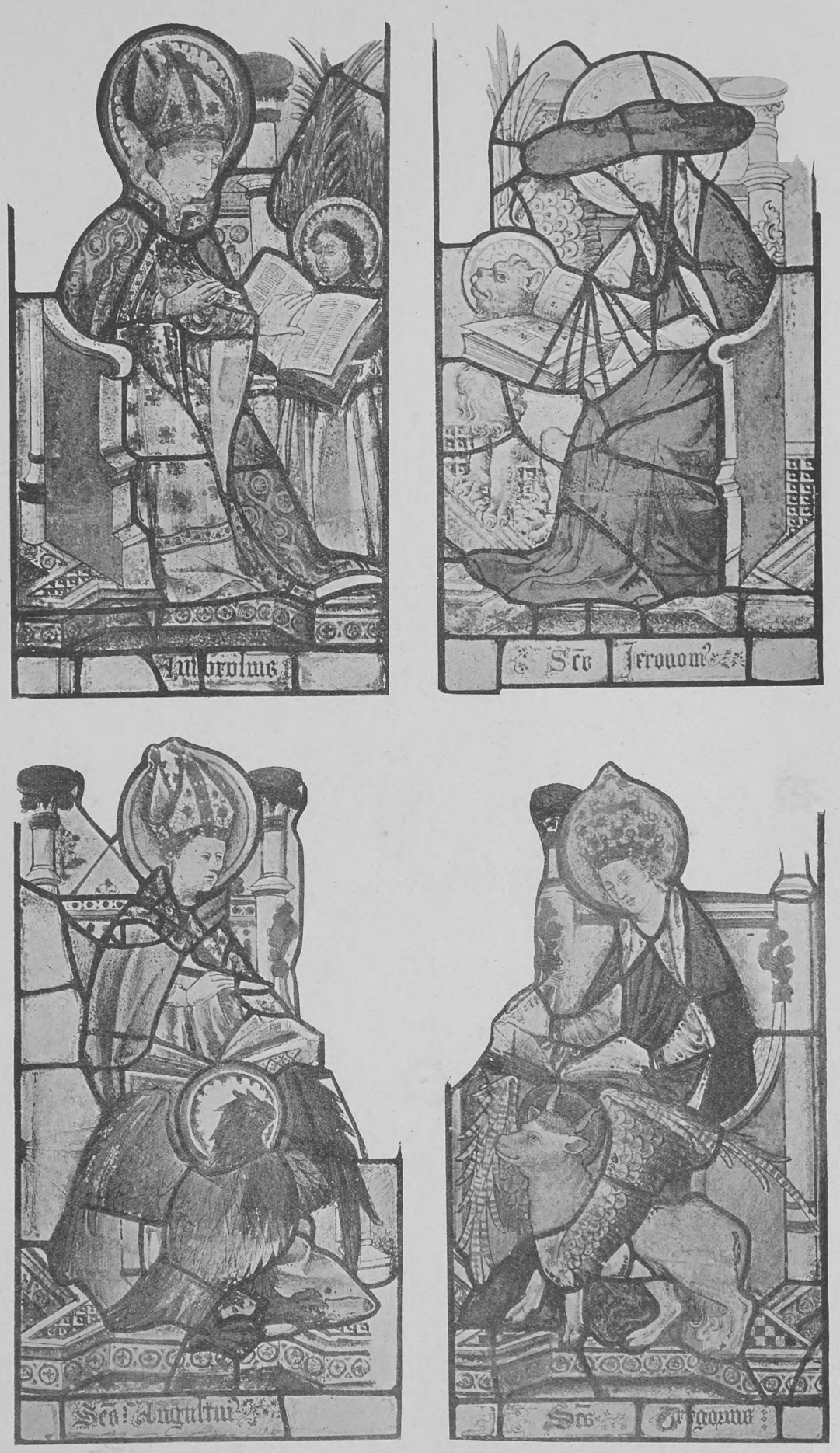
THE REREDOS AS RESTORED, 1872 TO 1879.

for its present position. It includes representations of the four Latin Doctors, each accompanied by one of the evangelistic symbols.

With a licence to erect a chapel within the College was included also the privilege of establishing a cemetery or cloister. The latter, finished in 1491 through the generosity of Bishop Goldwell, was an oblong parallelogram (p. 44), having glazed windows to the alleys. The north and south sides each comprised six bays. The cloister was demolished to make way for the new buildings in the eighteenth century.

As long ago as the wardenship of John Coale (1524-27) a new quadrangle was contemplated; for Coale gave 100 marks to the College for this very purpose.

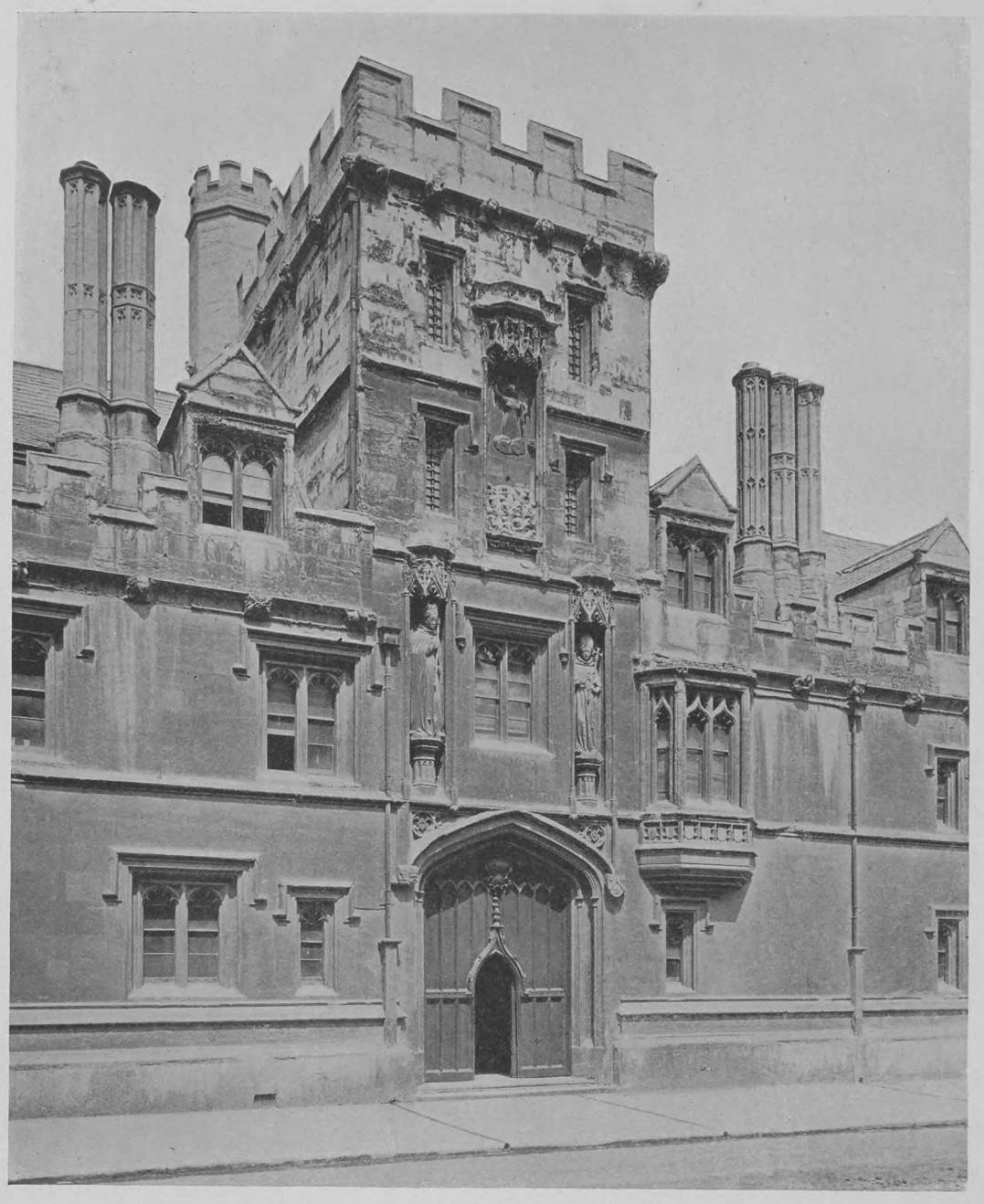
The High Street façade was embattled, as now, at least as early as 1566, its surface being relieved by two gates and three oriel windows, the last possibly added later. The more westerly of the two gates alone is surmounted by a tower, marking it as the principal entrance (p. 48). The face of the tower is adorned with three niches, two of them containing statues of Henry VI. (p. 48) and Archbishop Chicheley. The "purity of character and grace, and delicacy of workmanship in the statue of the monarch," won the admiration of the famous sculptor Flaxman. In the middle is a bas relief, "sorely defaced," to quote Flaxman again, depicting the final Resurrection. Above the group was a figure "curiously carved," probably representing our Lord as Judge. One account says that it was "shot down by ye rebels on Midsummer Day 1648"; another that it was wantonly defaced in 1649, or the next year, by the Senior Bursar. These sculptures had already been "polished, smoothed, and renewed with vernishe and guilt" in 1633. In the same year the "gates were repaired and lyned faceway towards the streete." The archway underneath is stone-vaulted in two bays. The rooms above were used for storing the archives. For greater security from fire, the ceiling was arched over with brick or stone in 1728. The south front of the College was refaced in 1825-27. The old quadrangle, with only ground and first floors, is almost exactly as the founder built it, and affords an excellent idea of what a typical Oxford College was meant to be.



The Four Latin Doctors. Painted Glass from the Old Library. (Fifteenth Century.)

On the death of Dr Clarke in 1736, a house he had built in 1703-06 at the eastern extremity of the College became available for the warden, and the former lodgings over the eastern gateway were turned into College rooms.

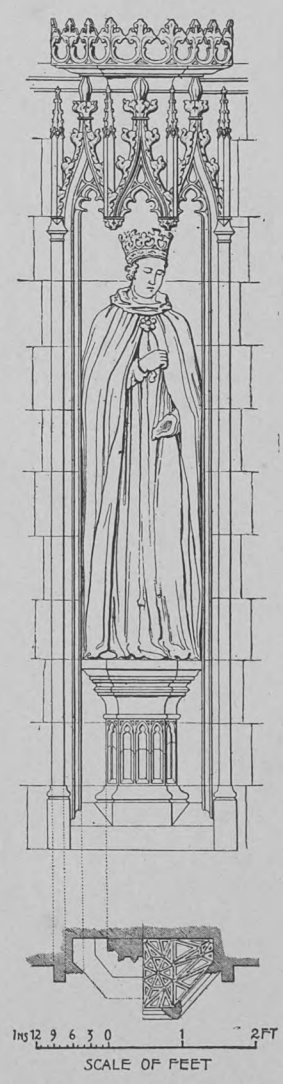
The old library, with a transverse passage underneath, is situated on the first floor of the east side of the quadrangle, and is lit by two-light Perpendicular windows. The roof is barrel-vaulted, with a remarkably fine



The Common Gate on the High Street.

plasterwork ceiling, divided into four bays (p. 46). The whole is a very pageant of heraldry, including the arms of Whitgift and of the fifteen Colleges founded up to the date of the work, viz., 1583 to 1603, with the usual Tudor badges, together with the falcon of Anne Boleyn, and, strange to say, the pomegranate of Aragon. At the three principal points of intersection along the ridge the ribs converge, with pendants, square on plan and shaped like open lanterns. At the south end are the motto, initials, and arms of Queen Elizabeth. At the north end, supported by swans, are the arms of the See of Canterbury impaling Chicheley. The stone corbels of the fifteenth century roof yet remain. At the south-east and south-west are, respectively, a lion and a swan or eagle. The rest are all sculptured in the form of angels holding shields, six of them Chicheley, and two Canterbury impaling Chicheley.

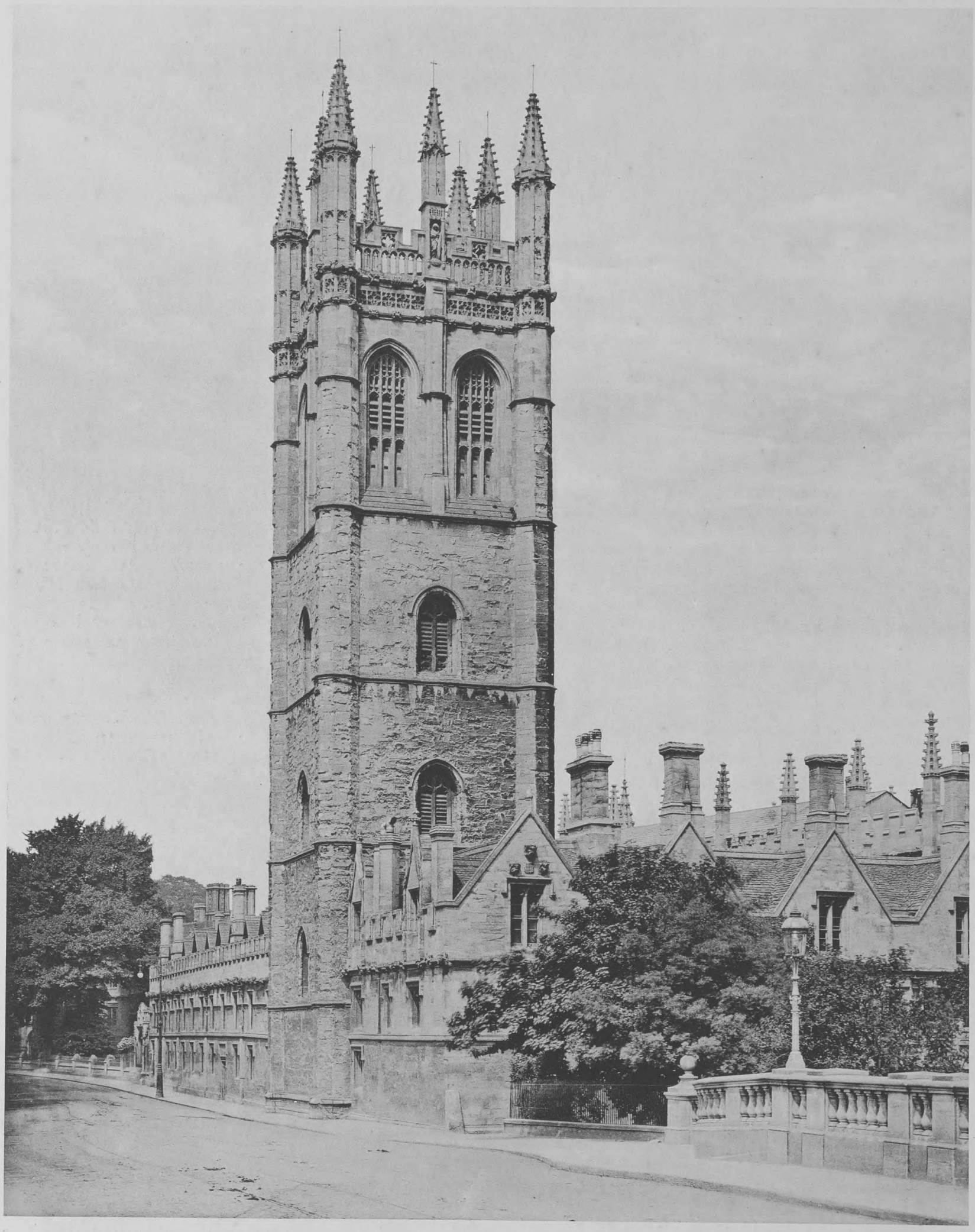
The original hall stood at right angles to the chapel and in continuation of the east range of the quadrangle. It comprised four bays, with buttresses, and, as depicted by Loggan, was crowned by a lofty octagonal louvre, but beyond the fact that the windows contained armorial glass, no account of it has been preserved. The existing hall, planned by Dr Clarke, dates from 1729, and has little architectural interest. It stands in a line with the chapel. The alteration in position of the hall necessitated the construction of a new kitchen, with buttery, planned also by Dr Clarke. The old kitchen stood on part of the site occupied by the present hall. The old buttery owes its preservation to the fact that it lay beneath the chapel. Seven steps descend to the interior, which is like a crypt, stone-vaulted in three bays, the moulded ribs springing in the middle from two octagonal shafts. The apartment is lit only on the north by two square-headed windows of doubtful date. In 1653 Sir Christopher Wren erected above the middle window of the south side of the quire a huge and elaborately contrived sundial (see Plate XXII.), a disfigurement since happily removed to a more suitable place.



Statue of Henry VI. From the Front of the Common Gate.

The north court, to make way for which the ancient cloister had to be demolished, was designed by Hawksmoor. An admirer has described its style as "the mixed Gothic," and not inaptly, if thereby is understood a hopeless misconception and confusion as to the barest rudiments of mediæval architecture. It is, in fact, a puerile caricature of the kind that only brings the noble name of Gothic into contempt. The whole of the north side is occupied by the Codrington Library, 200 ft. long. It was begun 3rd May 1715, but not finished until 1756. The authors of this bizarre building, with its "Grecian" interior, imagined themselves to be reproducing, *mutatis mutandis*, the College chapel. The travesty is consummated by an ante-library to match the ante-chapel. In the middle of the east side, dating from about 1720, are two turrets, rising in diminishing stages, a composition which, suggestive of nothing so much as a pair of opera-glasses, it would be uncharitable to judge too seriously as architecture.

On the opposite side of the court the west end of the chapel and that of the new library are connected by a piazza, which was finished in 1734, and though of uniform elevation outside, was constructed at different dates, as is apparent from the diverse interior treatment of its two halves. The gateway in the middle is fitted with elaborate iron gates, recalling,



MAGDALEN COLLEGE.

TOWER FROM THE SOUTH.

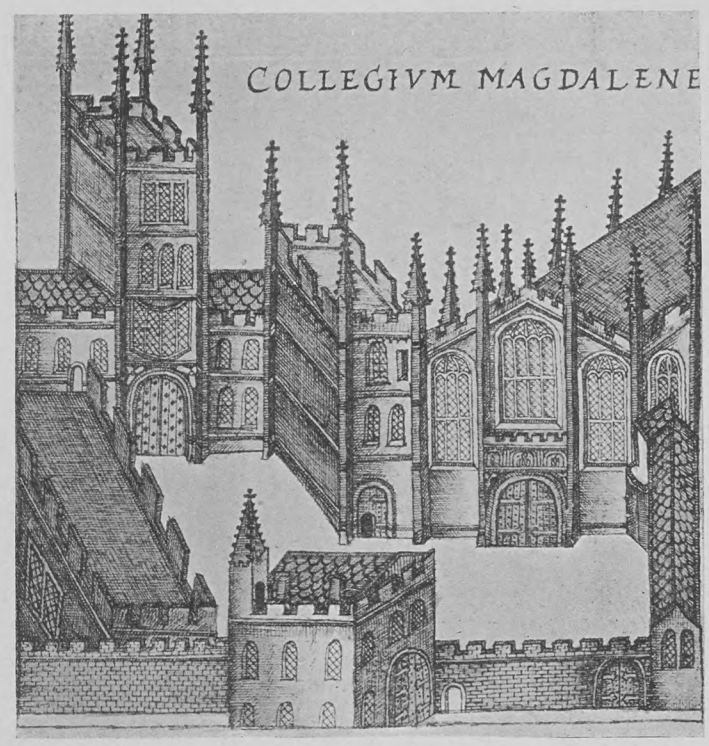
though later in date, the manner of Tijou. At the north extremity of the piazza, at the foot of the stairs to the library, is a small gate of simple, but effective, ironwork. At the opposite end, in the ante-chapel door, is an open panel in wrought iron, with thistle scrolls, which may be the work of Partridge, and is assigned by Mr Starkie Gardner to the Restoration period. These two examples do not pretend to be Gothic nor Grecian, but, as honest smithing, evolved out of the material, are, if of no extraordinary merit, quite harmless of offence.

XII.—MAGDALEN COLLEGE

THE College of St Mary Magdalene originated in a Hall founded by William of Waynflete, Bishop of Winchester, on 6th May 1448. Ten years elapsed before it was established on the present site, which lies without the city and was formerly occupied by the Hospital of St John Baptist. This ancient institution was surrendered to Waynflete on 5th July 1457. He founded Magdalen College on 30th September following, and on 12th June 1458 issued his final charter of foundation, though not a stone of the new buildings had yet been laid.

The College being situated outside the city wall and on the direct line of approach from the east, it was necessary, as the first step, to enclose the premises. The walls, begun in 1467, occupied some six years in building. They were embattled, and vary from 8 ft. to 13 ft. in height. Within two years two walls were erected, one "about the garden," the other eastward to the Cherwell bank. Next was built the great west wall, 570 yards long, which gives its name to Long Wall Street, and has a square bastion opposite Holywell Street. Lastly, in the fifth and sixth years was built the north wall, running from Holywell eastward to the Cherwell, and then southward by the river bank. In this wall somewhat north of the spot where the "New Buildings" now stand, rose a square tower, depicted by Agas, and identical, apparently, with the tower roofed in 1474, and afterwards known as the "Song School." It was pulled down in February 1734. "In 1490 the old wall near the kitchen was rebuilt, and a great gate with a postern erected." In Fuller's *Worthies* Dr Anthony Molyneux, bursar in 1517, and again in 1526-27, is credited with having built the wall, though the College accounts do not warrant the tradition.

The preparations for the College buildings themselves began in 1473. The foundation stone was hallowed and set in the midst of the high altar on 5th May 1474.



VIEW OF MAGDALEN COLLEGE AND MAGDALEN GRAMMAR HALL FROM THE WEST. BEREBLOCK, 1566.



THE COLLEGE FROM THE SOUTH. FROM A PANEL PAINTED BETWEEN 1630 AND 1665.



Dripstone Termination to the Label of the West Door of the Chapel. Drawn by John Begg.

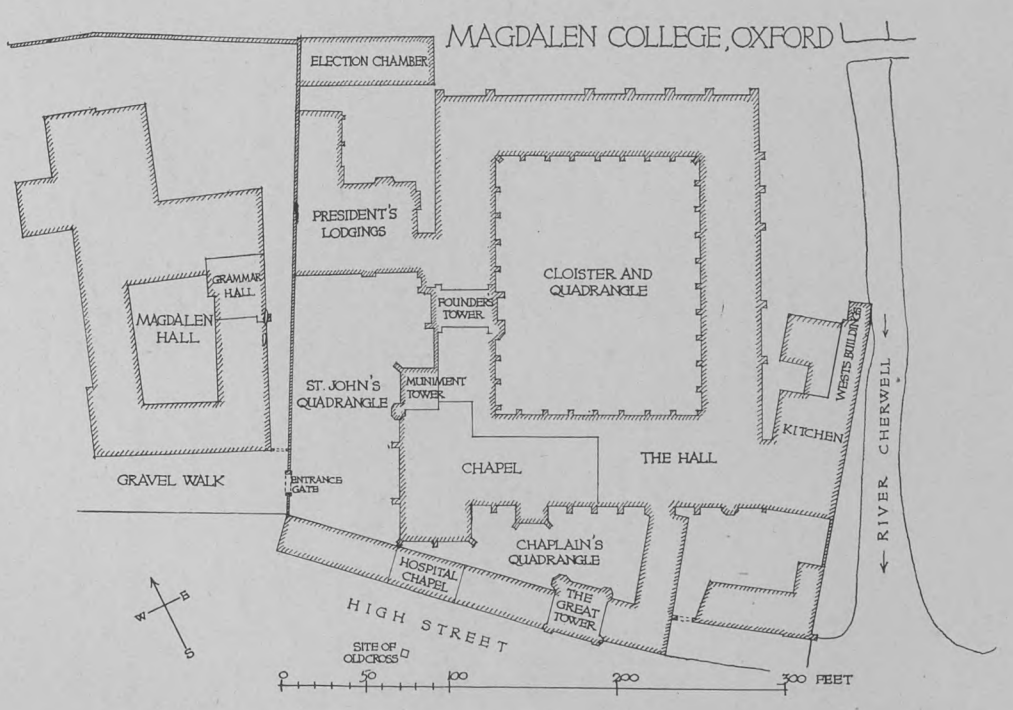
The building stone was quarried at Headington, Forest Hill, and Milton, and that for the moulded work at Wheatley. Thirteen cart-loads of Taynton stone were procured in October 1474, and seven loads more for the southern buttresses of the chapel and other parts in 1496-97. The greater proportion of the timber was felled at Shotover and Wychwood, smaller quantities at Marlow and Witney. A crane was purchased from the Abbot of Rewley.

The work proceeded with the north wall of the chapel and hall, which as at New College, stand in line with one another. These parts have substantial foundations of 9 ft. in width. Onward from the construction of the great wall, Waynflete's principal mason was William Orcheyerd. His successive contracts determine the dates of the several parts of the buildings. Thus, in 1474 were made the windows and doorways of the hall, the chambers below, and the buttery doorways. In 1475 Orcheyerd contracted for the cloister windows and buttresses, twelve doorways, and a hundred and two windows for the rooms in the cloister, and the two-light windows of the library, all the windows to be as good as, or better than, those at All Souls' College. In 1478 he undertook to finish the gate-tower, and in 1479 to provide the buttresses and battlements of the chapel, hall, and library, the walls of the last to be crowned with a coping, and finally to complete the chambers, cloisters and other parts. The work was so far advanced that the College entered into possession in 1480, and in the following year the buildings were complete.

The College chapel, finished in 1479-80, has a total length internally of 111 ft. 6 in., comprising a quire of 76 ft. 6 in. long by 30 ft. wide, and an ante-chapel, 35 ft. long by 72 ft. 6 in. from north to south. The latter is really a short nave with aisles of equal length. Although the chapel windows at All Souls' have four-centred arches, those at Magdalen, built thirty years later, revert to the earlier two-centred form. The ten windows in the quire and the eight lesser windows of the nave were made in 1472, and the great seven-light west window in 1475, Orcheyerd covenanting to fashion it to a "portraiture" which he had drawn, on the model of the corresponding window at All Souls'. Under the window is a beautiful four-centred doorway, rarely used (Plate XXV.), with coats of arms in the spandrels, within a square-beaded door-frame. The latter shares with the gateway of the Founder's Tower the curious feature of two large braces, apparently borrowed from timber construction. The five statuettes in the richly carved over-door represent St Mary Magdalene, in the middle, between Edward IV. and St John Baptist on the north, and St Swithun and Waynflete, kneeling, on the south.

A large sum was spent on gilding and repairing the high altar in 1533-34. The nave contained six altars. Two of them stood flanking the quire entrance against the rood screen. That on the south was known as the President's altar, because it was immediately behind his stall in the quire; that on the north, for the like reason, the Vice-President's altar. Twenty-one handsome traceried and canopied stalls (renewed in 1520-21) ranged on either side of the quire. The stalls were fitted with grotesquely carved misericords. The walls of the building were gay with colour.

The great rood is incidentally referred to as existing in 1481-82, but a new one was provided in 1502. The accounts for 1481-82 mention the transport of sixteen images from Waynflete's palace at Bishop's Waltham. Shortly before 1486 there was erected a timber rood-loft, on the top of which the organ was placed. A feature of this loft was a sculptured angel (mentioned in the accounts for 1535) suspended by a hook at the quire doors. This figure, having been demolished at the general iconoclasm ordered by the King's Commissioners in May 1549, was replaced by a similar angel in 1555. In the same year, in lieu of the rood destroyed under Edward VI., a new one, sculptured by Henry Bolton, and coloured, was set up, the two pedestals at its foot being gilt. The rood was cast out again in the summer of 1559, and on 31st October 1561 the "*theatrum Crucifixi*" itself destroyed. Painters were engaged to obliterate "*imagines tabulatorum ecclesie*" in 1547; and, two years later, the ancient statuary was all defaced. In 1549 Bolton supplied two "*ambones.*" In 1551 the reredos and altar were defaced, and the latter replaced by a communion table made by Bolton. However, in Mary's reign (October 1553) the high altar was re-erected, and the other altars restored, but the latter were not hallowed till three years later. In 1555 the alabaster imagery was cleaned of its disfiguring lime-wash, and two statues sculptured by Bolton, representing St John Baptist and St Mary Magdalene,

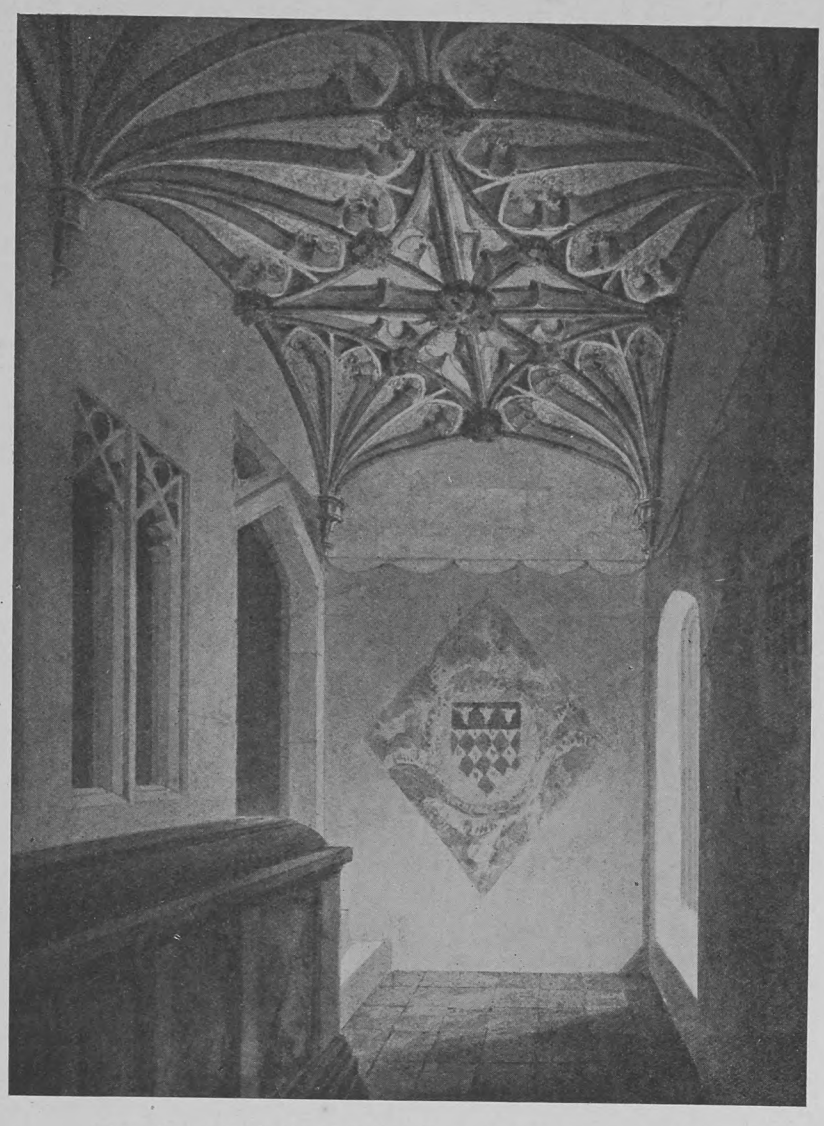


Plan of Magdalen College and Magdalen Hall, including the Destroyed Buildings.



MAGDALEN COLLEGE.

WEST DOOR OF THE CHAPEL.



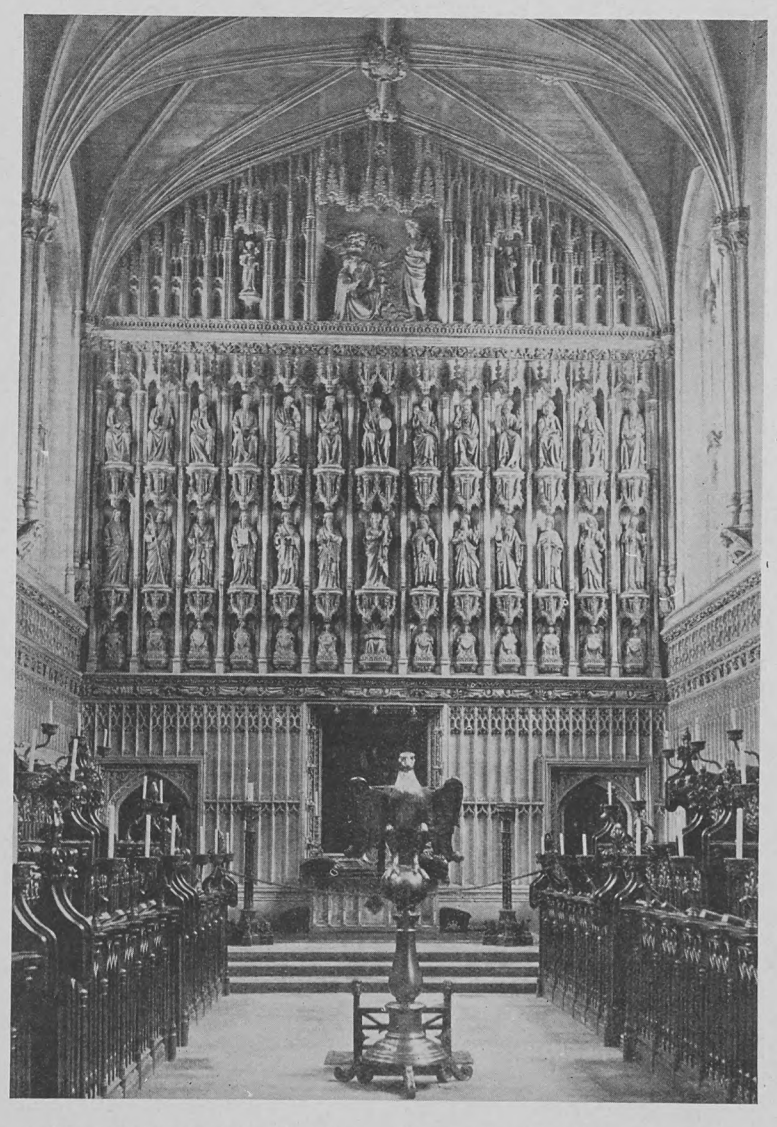
THE FOUNDER'S ORATORY. INTERIOR FROM THE EAST.
DRAWN BY J. C. BUCKLER, BETWEEN ABOUT 1823 AND 1833.

the work of a Londoner named Lenton, was erected at a cost of nearly £50. Other decorations and repairs were carried out in 1630-31. In the year 1634 the quire floor was paved with black and white marble, and the ancient stalls were painted with saints in the contemporary taste. The work steadily progressed until 1635, when it was practically completed, though more than £10 was spent in 1649 on "*rostra*" and "*subsellia*." A visitor in August 1639 noted the east wall decorated with representations of the Nativity, Passion, Resurrection, and Ascension of Our Lord, "very largely and exquisitely set forth in colours." Already in 1636 Curle, Bishop of Winchester, had eulogised the "extraordinary great art and charge" the College had "been at in adorning and beautifying" their chapel.

Strange to say, beyond the breaking of painted windows and the removal of certain statues, the chapel seems to have sustained but little violence under the Commonwealth. Evelyn, in July 1654, describes the interior as being in "pontifical order" and nothing—not even the double organ—interfered with, except that the altar was "turned tablewise."

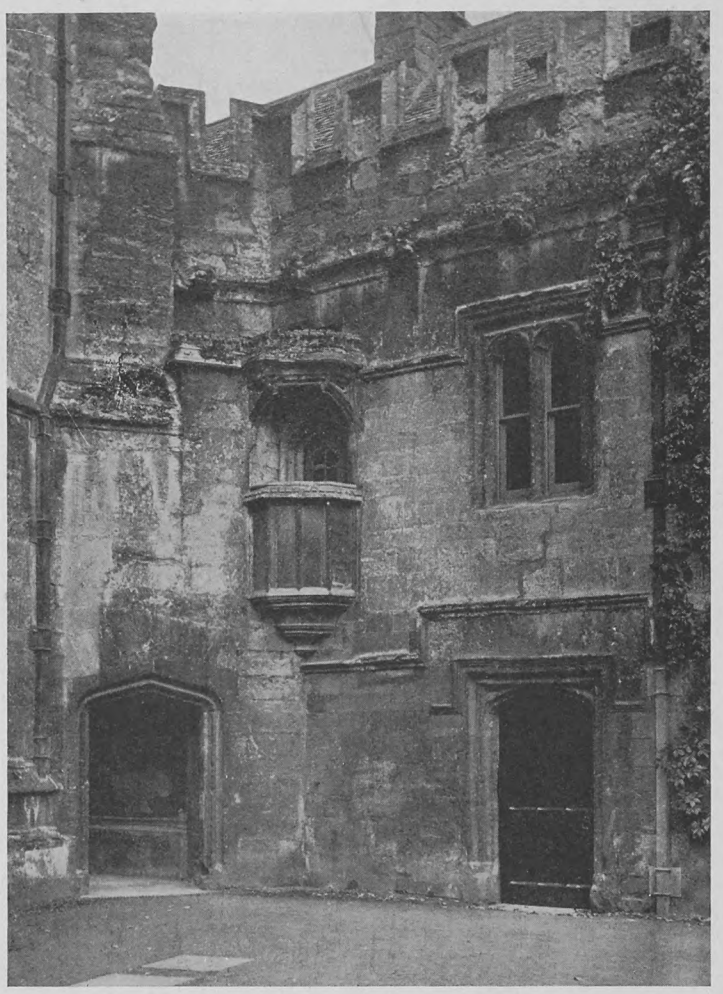
In 1662 a smith named Harris carried out work in the chapel to the cost of £22. 15s. The east wall having been reduced to a smooth plaster surface, Isaac Fuller painted upon it, in 1665-66, an Olympian Last Judgment, which was celebrated by Addison in verse, and by Burghers, in 1718, in an engraving. Beneath, as an altarpiece, a picture of Christ bearing His cross, with a heavy "Corinthian" framework, was erected about the year 1745. The original roofs of chapel and with niches to enshrine them, were provided. In 1558 Bolton made and fixed some painted tables "*in ingressu sacrarii*." However, in the following year the work of devastation began anew, under Queen Elizabeth. The statues were taken down, and the altars, with the "tables" of imagery behind them, overthrown, and the altar-stones conveyed out of the chapel. But this failed to satisfy the implacable Bishop Horne, who visited the College in September 1561, and insisted on a more thorough purgation. In October, accordingly, Bolton and assistants were employed to block up with masonry "*parietem sacerdotibus excavatam*," which probably refers to the sedilia. Between this time and 1564 the last traces of the altars were removed, the "*superstitiosas sedes imaginum*" hacked away, and the walls smoothed over with plaster. Meanwhile, early in 1559, a violent storm damaged the roof of the chapel so much as to necessitate the removal of some of the tottering pinnacles.

Despite Peter Heylin's assertion that during the reign of James I. "great cost was bestowed in beautifying the quire of Magdalen," there is no actual evidence of any attempt having been made to mitigate the Elizabethan desolation until the accession of Charles I. The reaction is said to have been inaugurated under Dr Langton (*obiit* October 1626), but it was not before the presidentship of Accepted Frewen that systematic reparation was undertaken. He began the work in 1627, when the quire was newly painted, and a classic screen,



EAST END OF THE CHAPEL. AFTER THE FILLING OF THE NICHES WITH STATUARY IN 1864.

hall were closely alike, both being low-pitched of open timberwork. The ridge ran in a continuous line, except where it was broken by the squat hall-louvre, as at New College. In the seventeenth century the woodwork was coarsely painted and clumsy sculptured shields were added. In 1789 it was alleged that the roof was in a bad state of repair, and a letter, dated 14th February 1790, says: "Magdalen College (chapel) and hall must undergo the same expensive reparation as New College chapel has done, and under Wyatt's direction also. There are fears that the roof of St Magdalen College old quadrangle is in danger. The timber of these buildings is now wasting very fast." On 15th April 1790 the College made an order which amounted to an acceptance of Wyatt's drastic specification. Accordingly the lead of the roofs of hall and chapel was sold, as was also some of the exquisite open timberwork, the rest being chopped up for firewood, and Wyatt proceeded to substitute imitation vaulting of stucco for the demolished mediæval roof. Below the quire-roof corbels, he introduced, between the windows, tall, vacant stucco niches, odious shams that disfigure the interior to this day. Those in authority at the time were so pleased with the result that, by order on 26th January 1791, it was actually resolved to apply to Wyatt "for a plan and estimate for fitting up and ornamenting the chapel" as a whole. The destroyer drew up a scheme and estimate, but the College decided, on 31st January 1793, to defer the work. The building thus respited escaped further devastation at Wyatt's hands, and was reopened for service in October 1793. Between 1829 and 1834 the chapel was so drastically redecorated and refitted by L. N. Cottingham that practically nothing but the shell of the original building survives. His "restoration," as usual in such cases, consisted in undoing the work of his predecessor. The group at the top of the reredos representing the appearance of Christ to St Mary Magdalene after His resurrection, is the work of Chantrey. The other figures were not provided until 1864, when, after much discussion and misgiving lest they should become objects of idolatry, a compromise was arrived at by which the niches were filled with statues exclusively of Old Testament characters. The sole exception is St John Baptist, who at length was admitted in his capacity of prophet. (See page 51.)



Outdoor Pulpit at the South-East Corner of the Front Court.

The Vestry (*Vestibulum*), lit by two three-light windows made by Orcheyerd, was on the ground floor, behind the east end of the chapel, from which a pair of doors, one on each side of the high altar, opened into it. The vestry in the seventeenth century was secularised into a Common-room and the doors closed up; but about 1830, during Cottingham's "restoration," they were exposed and found to be in an excellent state of preservation. The College, however, determined, on 29th July 1830, "that the old stonework of the chapel, not used in the restoration," . . . be transferred to Theale Church," near Reading, a new building erected at the cost of President Routh and his sister. Thither these mediæval doorways were taken, having been ejected by Cottingham solely because they did not match the staring white of his new stonework!

Close to the altar, and wedged in between the eastern-most buttresses of the north side of the quire, is the founder's oratory, made by Orcheyerd. (See page 51.) According to Buckler, its south side originally projected nearly 2 ft. into the area of the chapel, and was virtually a stone screen of seven unglazed lights with a doorway to west of them. The windows were fitted with ironwork by William Holden, and the tracery in the heads was rectilinear. Another door, on the north side of the oratory, gives access to the cloister. The roof of the oratory is fan-vaulted in stone, and comprises one bay in the middle between a half bay, or less, at each end. In 1562 the oratory was fitted up as a pew for the wife and family of the first married President. It now contains, on a table-tomb, the recumbent effigy of the founder's father, Richard Patten, which was brought hither on the demolition of the old church at Wainfleet, Lincolnshire, in 1819-20, and set up here in 1833. The tomb itself has been "restored," except the west end, which is adorned with two authentic sculptured angels bearing shields. To enable Frewen's new wainscoting to be carried without a break up to the east end of the chapel, it is believed that the south screen wall of the oratory was re-erected flush with the north wall of the quire; but Cottingham wantonly discarded the traceried stonework, which thereupon, in 1831, was appropriated for Theale Church.

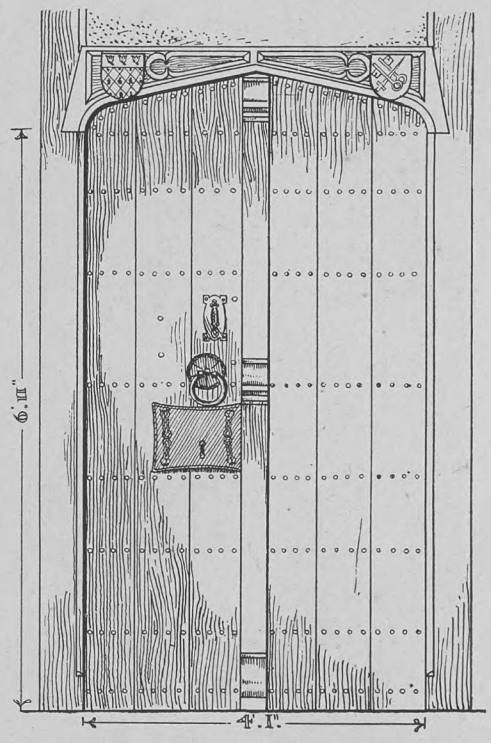
Cottingham succeeded in persuading the College that the large amount of new timber requisite for the finishing of the chapel could not possibly harmonise with the old in tone, and therefore all ancient woodwork (except the carved seats, which from their position were inconspicuous) was abolished. The panels painted in Frewen's time for the backs of the stalls were presented, in 1832, to Sir Alexander Croke for his chapel at Studley, Warwickshire; but they were eventually recovered by President Bulley. Most of these panels are stored in the College tower, but some adorn Magdalen School Chapel. It was resolved in 1835 "that the old side desks and seats of the College chapel be offered to the Foresters (of St Leonard's) for fitting up the interior of one of the (two intended) chapels."

A great quantity of material was sold by auction in the College stable-yard on 14th December 1837. The sale catalogue, comprising 142 items, was reprinted in the Appendix of Bloxam's *History* of the chapel. It is impossible to tell how much was actually mediæval work; but at least one item, No. 31, "Ancient Oak Gothic fronts to stalls," leaves no room for uncertainty. Lastly, on 24th May 1842, it was resolved "that sufficient of the old oak panelling now in the tower be given to Mr Farley, to enable him to build a reading-desk and pulpit in the chapel at Hardwicke."

The earliest mention of an organ at Magdalen was in 1481, but a new instrument was supplied by the organ builder, William Wotton, in 1486. Another one was bought in 1508. The maintenance and repair of the organs has proved a constant source of expense to the College. In 1550 the organ was much damaged, if not entirely consumed, by fire. After removal to Hampton Court for the entertainment of the Protector Cromwell, the organ was brought back to the College in 1660, re-erected in the chapel and repaired by Dalham. Finally the College disposed of the instrument in 1737. What survives of it is now at Tewkesbury Abbey Church. The existing stone organ-screen, designed by Cottingham, dates from August 1831.

Of the original painted glass none survives, and most of that now existing is so utterly bad that plain glass would be far less detrimental to the chapel. In 1518, one Middleton was paid for nine feet of new glass, with figures, for the chapel. In 1535 the College was put to the expense of providing fresh glass to replace some that had (so it is supposed) been condemned by Henry VIII.'s Commissioners. Some "*spectacula*" performed in the College Hall during Queen Elizabeth's visit in 1566 were made the occasion of ball-throwing and other acts of unruliness, whereby the chapel windows suffered considerable breakages.

In 1632 Richard Greenbury was employed to fill the windows of the ante-chapel with new glass. Then also the great west window was ruined; for, in order to provide for the display of a huge pictorial monochrome of the Last Judgment, after Christopher Schwarz, the mediæval tracery was taken away and altered, and the mullions reduced from six to two only, presenting, as Buckler observes, the effect of "a graceless chasm" from without, and of "a vulgar ill-shaped picture-frame" from within. This glass was severely damaged by the great gale of 1703, but, after unsuccessful negotiations with Jervais, its repair was eventually carried out by Eginton between 1791 and 1795. The remaining eight windows of the ante-chapel were painted, in Frewen's time, with full-length figures of saints, uncanopied. In 1639 it was observed that all the windows "were done artificially in lively colours." The story of the destruction of the glass during the Commonwealth is uncorroborated, since no expenditure for repairs actually occurred until 1651, when Finch and Webb received £23. 13s. for new windows in the chapel. In 1675 further repairs were effected, a glass painter, Clarke, receiving payment "*pro pingendis 56 quadris vitreis.*" In the same year a new figure of Our Lord in the west window cost £25. The treatment was peculiarly sullen and funereal, so that a visitor in 1711 noted "all the great windows below the screen" (*i.e.*, in the nave to west of the organ-screen) as being "painted black, the figures good." In 1174, all the glass in the ante-chapel (except, of course, the west window) was transferred to the quire. This arrangement still left two windows in the quire of plain glass, in which state they remained until 1762, when William Price supplied *chiaro oscuro* figures of Apostles for the vacant spaces. In 1796 and following years Eginton executed glass to fill the eight denuded windows of the ante-chapel. In 1856 the College resolved that the two quire windows by Price, and the eight ante-chapel windows by Eginton should be got rid of, and that the windows formerly in the ante-chapel should be re-transferred thither from the quire. This was accordingly done, and all the windows of the quire were glazed anew before the end of the year 1859.

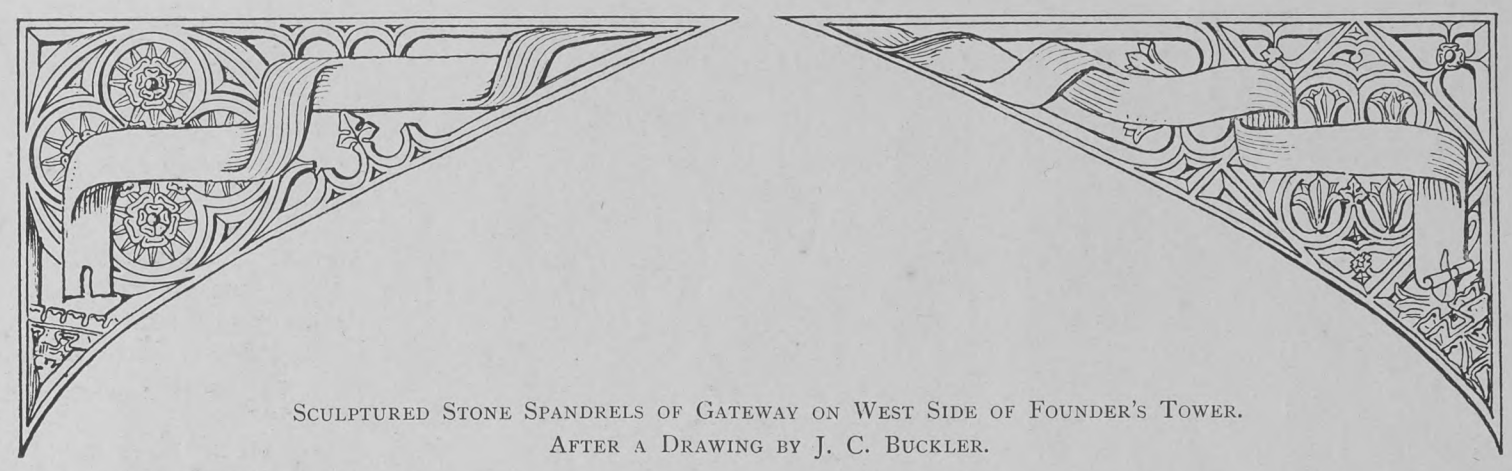


Ancient Door to the Library as it existed till 1825. After a Drawing by J. C. Buckler.

Attached to the middle bay of the south side of the quire stood a structure, the purpose of which yet wants explanation. It could not well have been a side-chapel, but Rev. H. A. Wilson ingeniously conjectures that it may have been the ancient bell-tower. It was demolished about 1732.

In the re-entering angle between the south-west part of the ante-chapel and the ancient hospital range, at a height of about 8 ft. from the ground, is an outdoor pulpit of stone, dating from the latter part of the fifteenth century. On plan it is nearly a triangle. The soffit of the stone canopy, or sounding-board, overhead is sculptured in low relief with the favourite Magdalen emblems of lilies and of the rose amid sun-rays (see page 52).

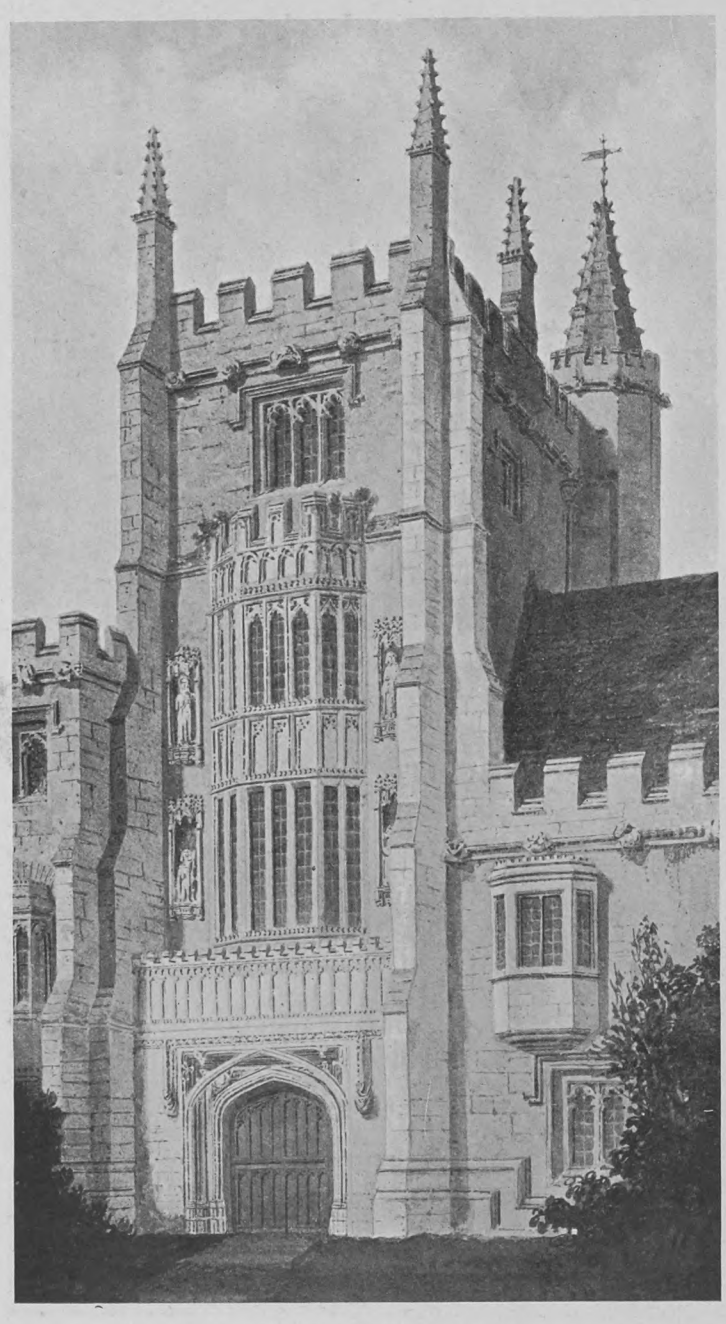
The chapel is entered through a lobby under the Muniment Tower, which adjoins the north end of the ante-chapel, and overlooks the latter by a squint from the first floor. The original west entrance to the lobby was a four-centred doorway, having a window to the south. The doorway itself is of no great size, because it was not intended by the founder to be other than a secondary entrance into the cloister. However, the original main entrance, under the Founder's Tower, came to be disused, probably about 1530-31, and the entrance under the Muniment Tower was made the principal thoroughfare into the interior of the College. It is supposed to have been then that the existing vaulted roof of the lobby was introduced. The slender shafts in the angles, to carry the vaulting, are the richliest wrought in Oxford. It was probably between 1564 and 1566 that the doorway and window by the side of it were thrown into one by the removal of the masonry pier between them, a process which imperilled the stability of the Muniment Tower. A large doorway was constructed, the new door-frame concealing the unsound workmanship of the segmental arch built behind it. About 1635 Inigo Jones erected an external door-frame of pseudo-Grecian style, which was taken down



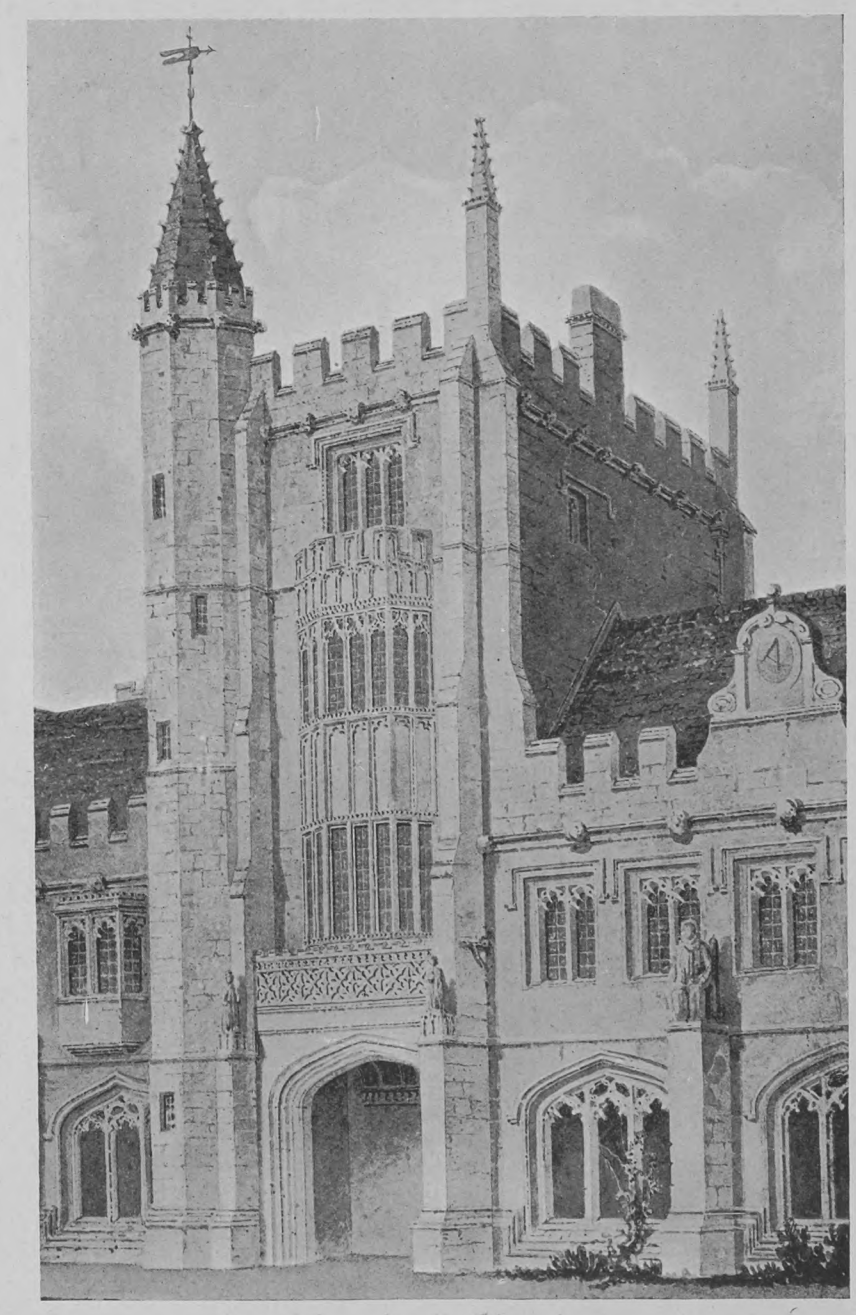
Sculptured Stone Spandrels of Gateway on West Side of Founder's Tower.
After a Drawing by J. C. Buckler.

in 1792; and in 1902, the first plan of a door and window was restored, a clue being afforded by the finding some of the original stones, now used again.

The Founder's Tower, which stands back in the western range of buildings to north of the Muniment Tower, is a typical example of the perfection of stately Perpendicular. It was built, according to Orcheyerd's contract, in 1478-79, with a vyse, or winding stair, in its south-east angle turret, which, crowned by a polygonal spire, rises 16 ft. high above the level of the gutter. Buckler remarked on the rare feature of an open turretted chimney (much modified since his time) on the side of the tower. The two façades, the one facing westward, the other overlooking the cloister quadrangle, are not quite uniform in detail. Both have a two-storeyed oriel over the ground floor, and a three-light square-headed window lighting the top storey; but the place of the panel-work above the gateway on the west side is occupied by lozenge-like tracery on the east.



West Front.



East Front.

The Founder's Tower. From Water-Colour Drawings by J. C. Buckler.



PELICAN, ANTELOPE AND GRIFFIN. THREE OF THE FIGURES ON THE BUTTRESSES IN THE QUADRANGLE.



IN THE QUADRANGLE. VIEW TOWARD THE SOUTH-WEST, SHOWING THE DINING-HALL ORIEL AND THE BELL-TOWER ON THE LEFT, AND THE FOUNDER'S TOWER ON THE RIGHT.



North Front of the Old North Side of the Quadrangle, before its Demolition in 1822. Drawn by J. C. Buckler.

The oriel of the west front is flanked by four niches, containing statues of Waynflete and King Henry III. or Edward IV., and Saints John Baptist and Mary Magdalene. The gateway itself was built for, and was originally used as, the principal entrance to the quadrangle. The handsome oak gates, described by Buckler in 1822 as being terribly neglected, are now in good order. The old wicket, now fastened up, was on the south side, as may be clearly seen from the back. Overhead, from the ante-chapel on the south to the library on the north, extend the state rooms, now connected with the President's Lodgings. Immediately over the gateway is the principal apartment, having oriel windows at the east and west ends. On the north side an ancient four-centred fireplace-opening remains. The ceiling of this room and of the two adjoining bedrooms is a handsome work of moulded beams.

Beyond, and at right angles to, the west range of the quadrangle, a wing, for the President's Lodgings, was begun in 1485 and finished in 1488. The louvre of the President's Kitchen, built at this time, is shown distinctly in Loggan's view (1675) (Plate XXIX.). In 1520 President Higdon was accused of having spent for his own comfort an excessive amount of College funds on the Lodgings, which, in 1529-30, were much enlarged so that they formed the north and south sides of a small court. The upper part of the north range, then built, formed a long gallery called the Election Chamber. The Lodgings were subsequently altered, and redecorated and extended on several occasions, but the addition of a third storey in 1768-69 so much disfigured the building that it was ultimately deemed unworthy of the College, and was accordingly pulled down to make way for the existing house, begun by Messrs Bodley and Garner in 1886. The Election Chamber was demolished in 1770.

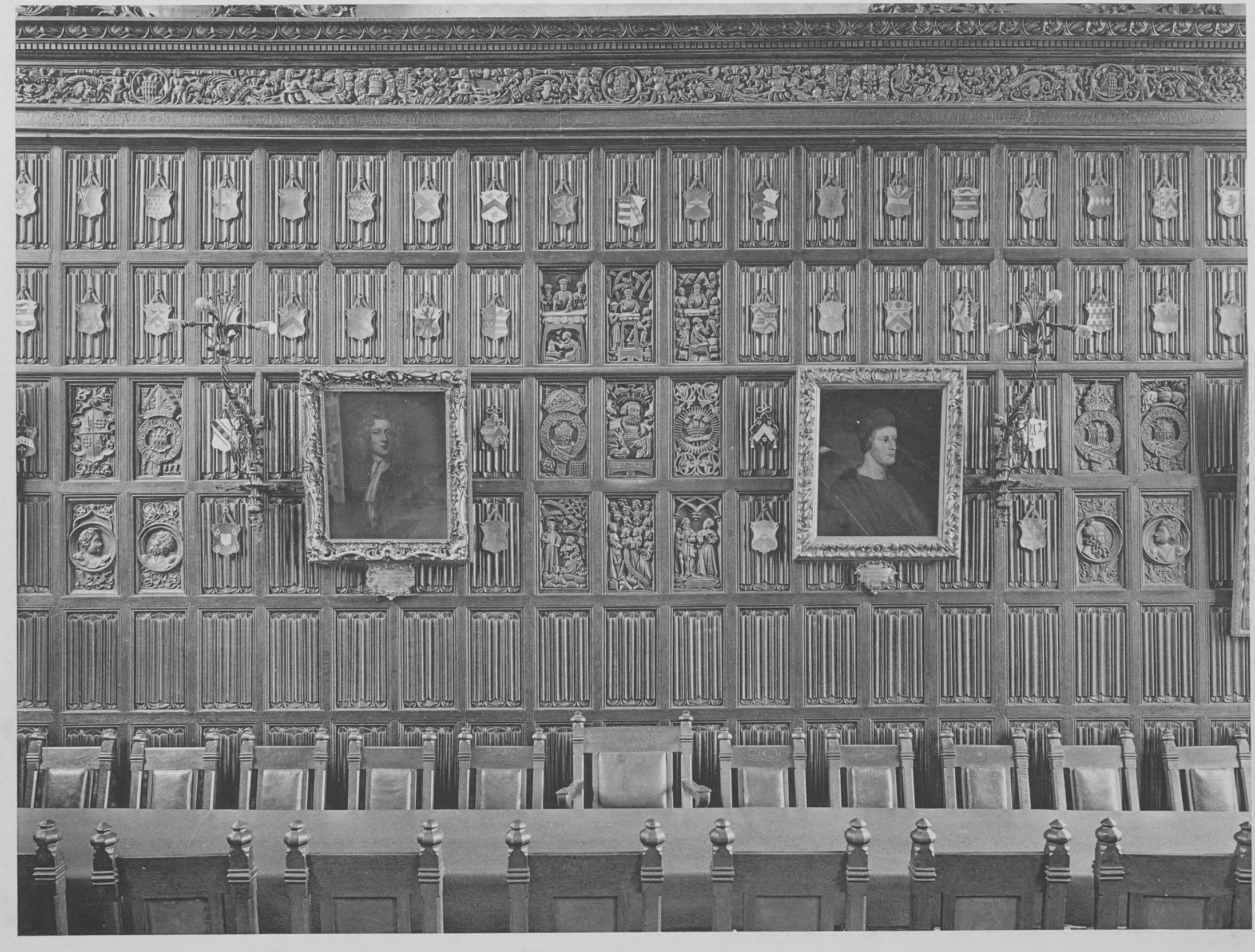
The Library occupies its ancient site on the first floor, extending from the Founder's Tower to the north end of the western range of the quadrangle. The roof was originally high-pitched and of open timberwork; but the interior, having been "repaired," enlarged, and refitted about 1825-27, has lost all its olden characteristics. There then disappeared the ancient library door with its four-centred timber frame, illustrated on p. 53.

The inside of the quadrangle comprises cloisters, originally of three sides only. The south alley, added in 1490, along the north side of the quire and dining-hall, carries out the scheme in conformity with the rest, but without doubt tends to dwarf the height of the chapel and hall as viewed from the north. The south alley alone encroaches verandah-wise upon the area of the garth. The three other alleys are integrally comprehended within the walls of the north, east and west ranges respectively. Formerly all four alleys had a doorway in the middle, opening into the garth; but three of these apertures were closed in the eighteenth century, so that the area, formerly intersected by footpaths, might no longer be used for transit. A "*lavacrum*" in the centre is mentioned in 1483, when it had to undergo repair. The alleys are oak-roofed, with horizontal rafters, and a diagonal, or "dragon" beam, at the turn of the corners. The wooden roof of the west cloister is interrupted by the Founder's Tower vaulting, which comprises two bays, at a higher level. The easternmost bay has on either hand a hatchment-shaped panel, sculptured, coloured and gilt. That on the north side represents the Royal arms. The other bears the Founder's arms, ensigned with a mitre supported by albed angels. (See illustration.) The ornament on the mitre indicates the first half of the sixteenth century. The Founder's Tower buttresses are surmounted by angels bearing Waynflete's arms; the other buttresses in the cloisters are surmounted by so-called hieroglyphical figures, erected in 1508-09. If not quite so destitute of merit as one able critic has described them, they are decidedly apt to be over-rated. Most of them are fantastic; some are actually repulsive; perhaps the best are the pelican and the heraldic antelope and griffin (p. 55). The figures were subsequently painted in honour of a visit paid by James I., in August 1605, the cloak of Moses for example, being then coloured sky-blue. The figures were painted yet once more in 1636.

The north side of the quadrangle embodied, according to



Panel of the Arms of Bishop Waynflete, in the West Cloister.



MAGDALEN COLLEGE.

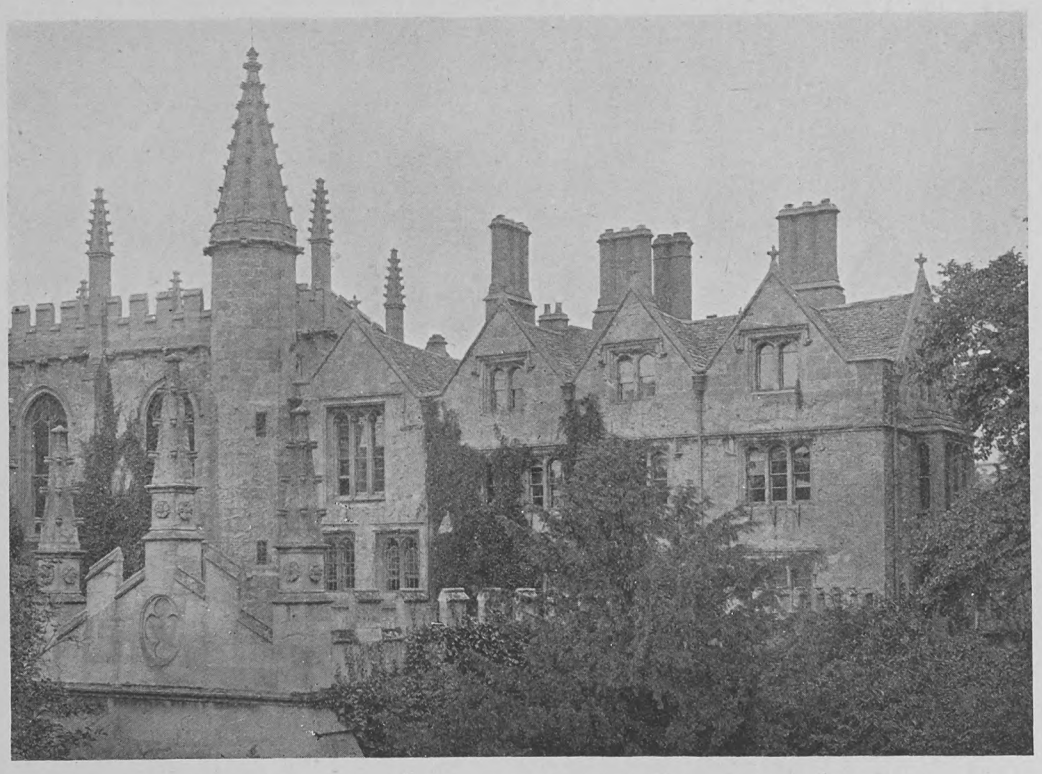
PANELLED DAIS, DATED 1541, AT THE WEST END OF THE DINING HALL.



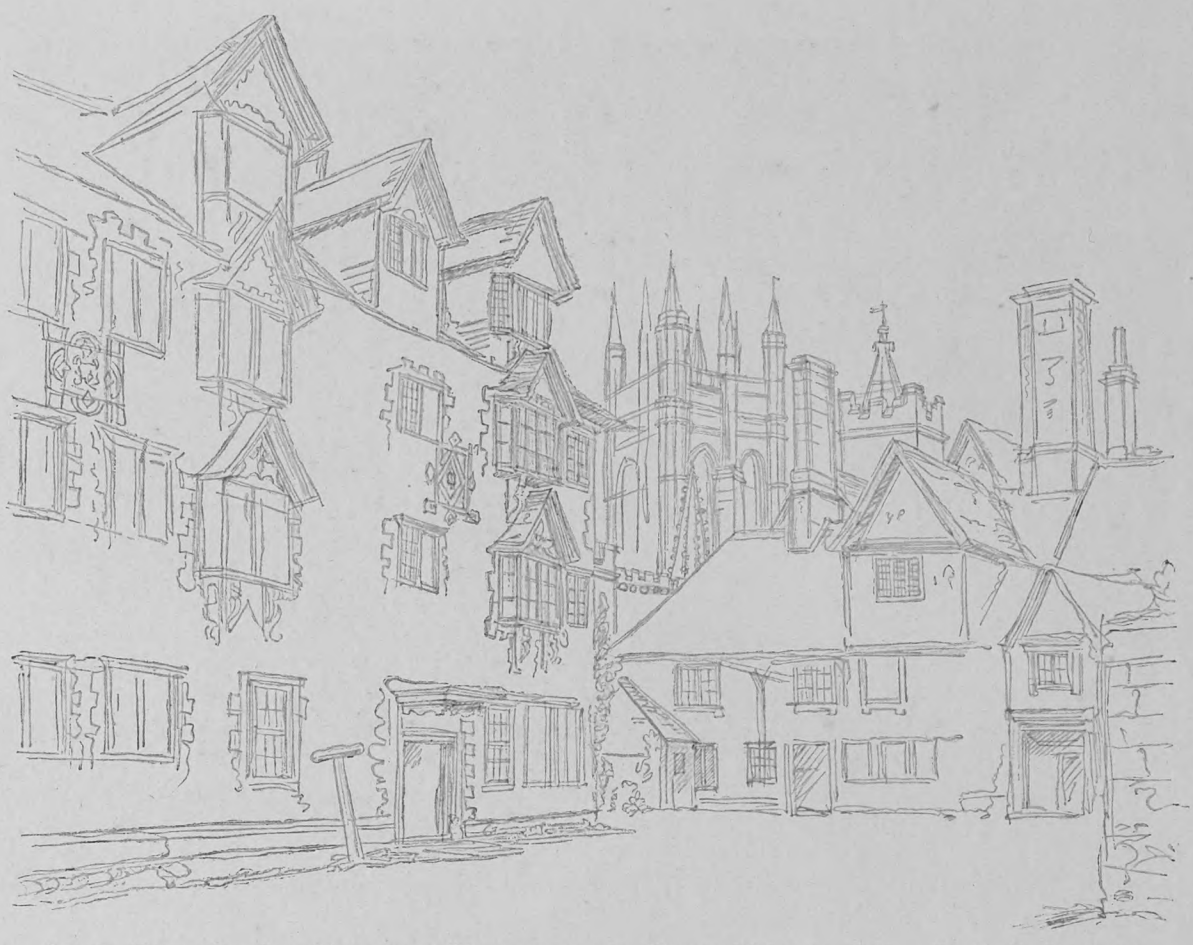
Stone Corbels of the Roof of the Dining-Hall.

Buckler, remains from buildings antecedent to Waynflete's foundation. Dormers, added, as occasion required, some time before 1675, grouped picturesquely with the chimney stacks, and much enhanced the effectiveness of the sky-line (see illustration, p. 56). During vacation, in August 1822, the destruction of this venerable pile began, a scare that two sides of the quadrangle were dangerous affording a pretext to indulge the *sacra fames* for vistas. The roof had already been demolished, and nothing but the timely arrival of the Senior Fellow, Dr Ellerton, with his energetic intervention, preserved the east side of the quadrangle. It was too late then to save the north range, which, with the exception of the shell of the cloister, was completely re-edified in 1823-24, at a cost of about £13,000. All its second-floor windows disappeared, and an embattled parapet was substituted, whilst a gable was introduced at each end of the north front, the western gable having a prominent oriel, to light the library. The south cloister was rebuilt in 1827, and at the same time was swept away the President's private oratory, which stood on the top of the westernmost bay of the south alley of the cloister. Buckler, who calls it "the Founder's study," describes it as a small timber structure. It had a lead-covered roof, which internally was "arched with fourteen slender ribs, the spaces between, and also the side walls, being covered with coarse coloured paintings of the College arms, the lily and other ornaments."

The Hall, adjoining the east end of the chapel, is on the first floor, over the old vestry and exchequer, and is approached by a flight of steps. The internal dimensions of the hall, including the 8 ft. occupied by the screens, are 73 ft. long by 30 ft. 6 in. The dais is 13 ft. wide. The hall comprises five bays, the bay-window being the westernmost window on the north. Most of the painted glass dates from 1561, and was removed hither from the State-room over the gateway; but some came from the election chamber at its destruction in 1770. The west, or dais, end of the hall and its two sides are lined with oak panels, on some of which is cut the date 1541. There is nothing beyond this coincidence to support the tradition that the panels came from Reading Abbey. On the contrary, the accounts show that they were bought in London, while the sculptured groups from the life of the patroness indicate that they were made expressly for the College. The panels average 20 in. high by 10½ in.; and the subjects of the nine in the central position over the high table (Plate XXVI.) are as follow, from left to right:—Uppermost row—(1) The Magdalen anointing the feet of Christ; (2) Christ with Martha and Mary at Bethany; (3) The Magdalen anointing the head of Christ. Middle row—(4) The Royal arms encircled by the Garter; (5) Portrait of Henry VIII.; (6) Prince of Wales' feathers surrounded by rays. Lowest row—(7) *Noli me tangere;* (8) *Vidi Dominum*—the Magdalen announcing the Resurrection to the Apostles; and (9) Saints John Baptist and Mary Magdalene standing beneath a quasi-canopy. The field is composed of linen-fold panels, and the frieze above the dais is of elaborate Renaissance character, comprising medallions in which the Magdalen's ointment-pot alternates with shields of arms. The wainscoting was finished, fitted, and fixed in position by two joiners, Frost and Henry Bolton. The name of the latter is of frequent occurrence in the accounts down to 1561-64. Heavy expenditure on hall panelling was incurred also in 1603 and 1605, the date, no doubt, when the handsome



Group of Buildings at the South-East Part of the College.



Inner Court of Old Magdalen Hall from the North-West in 1816. By J. C. Buckler.

screen at the east end was erected (Plate XXVII.). About the same time the cornice, of later character than the work underneath it, was added to the dais wainscot and probably also to that on the north and south sides of the hall. Work done here in 1836-38 included the removal of green paint with which the panelling had been coloured in the eighteenth century, the supplying new doors, designed by Buckler, to the screen at the east end, and the reflooring of the whole room.

The present handsome roof of open timberwork, erected in 1903, takes the place of Wyatt's sham vaulted ceiling of stucco. Of the original only the stone corbels, beautifully sculptured with heads of kings and bishops, survive (p. 57). But when Wyatt's plaster was cleared away the profile of the braces and pierced spandrels was revealed, silhouetted by the smoke of former days on the end walls, so distinctly as to serve for a guide in the reconstruction.

Wood pronounced that the kitchen (which, with its stout-timbered high roof, still stands beyond the south-east corner of the quadrangle) belonged to the ancient Hospital of St John.

In the President's Lodgings is preserved an old painting on panel (illustrated on p. 49) nearly 6 ft. long by 3 ft., portraying the south front (330 ft. long) of the College, as it appeared between about 1630 and 1665. On the extreme left may be seen the untransformed shell of the ancient Hospital Chapel, on the first floor, with its steep-pitched roof. In the early days of the College, they used to worship in St John's Chapel. It was secularised, some time before the Reformation, and became a lecture-room; and was extensively repaired in 1539. The vaulted ground floor, long after the foundation of Magdalen College, continued to afford lodging to poor persons, and was therefore known as the alms-house. But it proved too cold and damp, notwithstanding that, about 1594, the floor was laid anew with boards. In the time of the Commonwealth the vault ceased to be used for an alms-house, and was turned, together with the former chapel, into a storing-place for fuel. In 1665 St John's Chapel was adapted for College rooms, and the whole of its south front reduced to uniformity. From the north, however, in the Chaplain's Court, the junction of the older and newer masonry, at a distance of not quite 55 ft. to west of the bell-tower, is clearly perceptible. In a cupboard in one of the rooms there still remains a stone doorway, to which Sir Gilbert Scott assigned the date 1220, that is over twelve years earlier than the traditional date of Henry III.'s foundation. In the road, outside the door of the old Hospital Chapel, a stone cross stood until March 1562, when it was utterly demolished.

Unquestionably one of the chief ornaments, not of the College only, but of Oxford itself, is Magdalen Bell-Tower, a monument perfect in proportion and exquisite in detail (Plate XXIV.). The first stone was laid on 9th August 1492; and the work, assisted, it seems, by the bestowal of "fifteenths" from Henry VII., completed in 1504-05, Raynolds being the principal mason. The tower, not a true square on plan, measures externally about 33 feet from north to south by 36 ft., while internally the base is more than 18 ft. by nearly 21 ft. The entrance is on the



View in the Quadrangle of Magdalen Hall from the North in 1819. By J. C. Buckler.



MAGDALEN COLLEGE.

JACOBEAN SCREEN AT THE EAST END OF THE DINING HALL.



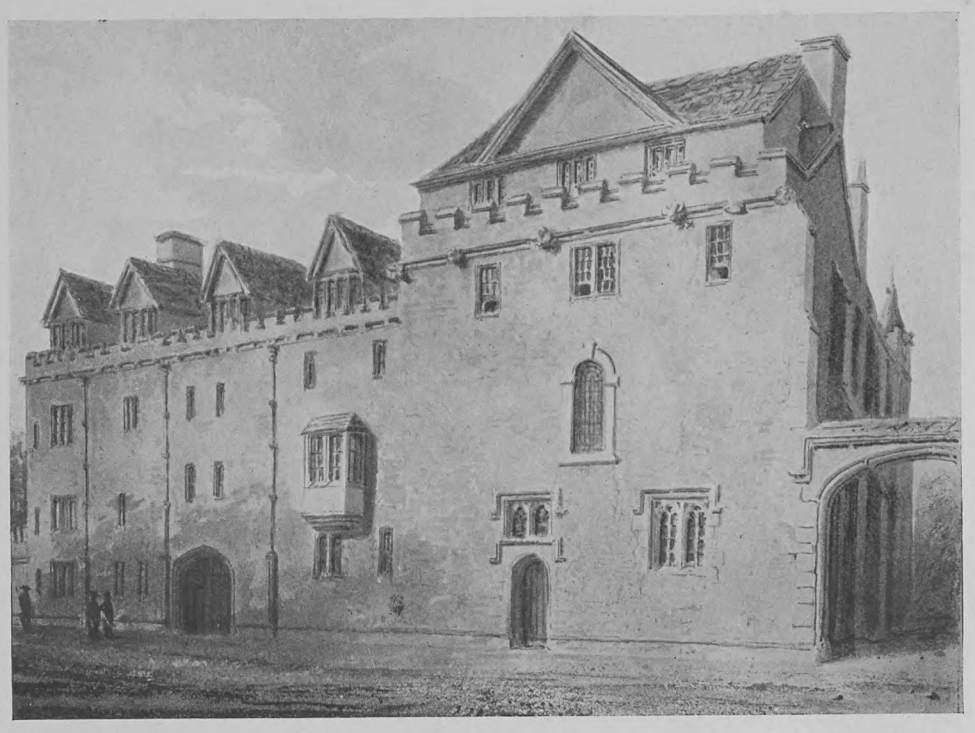
THE GRAVEL WALK FROM THE WEST, IN 1847. BY F. MACKENZIE.



ENTRANCE FROM THE WEST, IN 1826. BY F. MACKENZIE.

MAGDALEN COLLEGE.

north, the vyse contrived at the north-west angle. The structure comprises five floors, divided externally by string-courses, and ascending in gradually diminishing stages, a device that has the optical result of adding greatly to the apparent height. The tower stands 125 ft. high to the top of the battlements, or, including the pinnacles, nearly 145 ft. Nothing could be finer than the way in which the tower groups in with the rest of the buildings. It must have been designed to stand detached; since east and west windows near the bottom were provided for in its construction. The first, second, and third floors have small two-light windows, but the uppermost stage is lit on every side by a pair of tall windows between which runs up a slender shaft, terminating in a delicate pinnacle placed midway between the larger angle-pinnacles. Originally the latter were fitted with gilt vanes. These ornaments were coloured in 1597, and having thereafter perished (perhaps in the great storm in November 1703, when two pinnacles were destroyed), were replaced shortly before 1724, the lesser pinnacles having smaller vanes to match—eight vanes in all. They were removed about 1820.



South Front of Magdalen Hall and School in 1819. By J. C. Buckler.

An additional point to note about the painting above mentioned is that the bridge shown is the ancient one, with its twenty-five pointed arches, its acute-angled cut-waters, and its low solid parapet. The bridge not only spans the several channels of the Cherwell, but forms a viaduct across the low-lying land between them. A bridge at



Remains of the Old Grammar Hall in 1843, from the South-West. By F. Mackenzie.

this point is known to have existed as far back as 1004. It was extensively repaired, if not altogether rebuilt, about the middle of the sixteenth century. A scheme for remodelling it was mooted in or about 1731, and in 1770 the bridge was officially condemned by Act of Parliament. Yet little or nothing further was done in the matter before 12th February 1772, when part of an arch, to the length of 13 ft., adjacent to the Physic Gardens, collapsed. Whereupon the whole of the old bridge was taken down, and the work of rebuilding energetically pushed forward, until the new bridge, 526 ft. long, was finished in 1779. The designer, Gwyn, planned it so ill that the passage over it was unduly contracted, while the bow of the bridge was so inconveniently elevated that the approach from the west had to be levelled up, to the detriment of Magdalen Tower, which thereby lost at least a foot off its height. The bridge remained practically unaltered until 1882, when, for the sake of the traffic, it had to be enlarged to its present width.

At the east end of the Gravel Walk, Inigo Jones erected, in 1635, a Renaissance gateway (shown on Plate XXVIII.), having on the west front, to borrow Buckler's description, "a corpulent sitting figure of the founder, and on the other side a standing image of St Mary Magdalene." This gateway was pulled down and a plausible neo-Gothic one set up, about 1844-45, by A. W. Pugin. This again in its turn was taken down in 1885, and the stones being found, it is said, too brittle for re-erection, the existing gate on the High Street, at right angles to the former gates, was built from the design of Messrs Bodley & Garner. Squat in proportion and otherwise unsatisfacfory, it cannot claim to be an improvement upon Pugin's work.



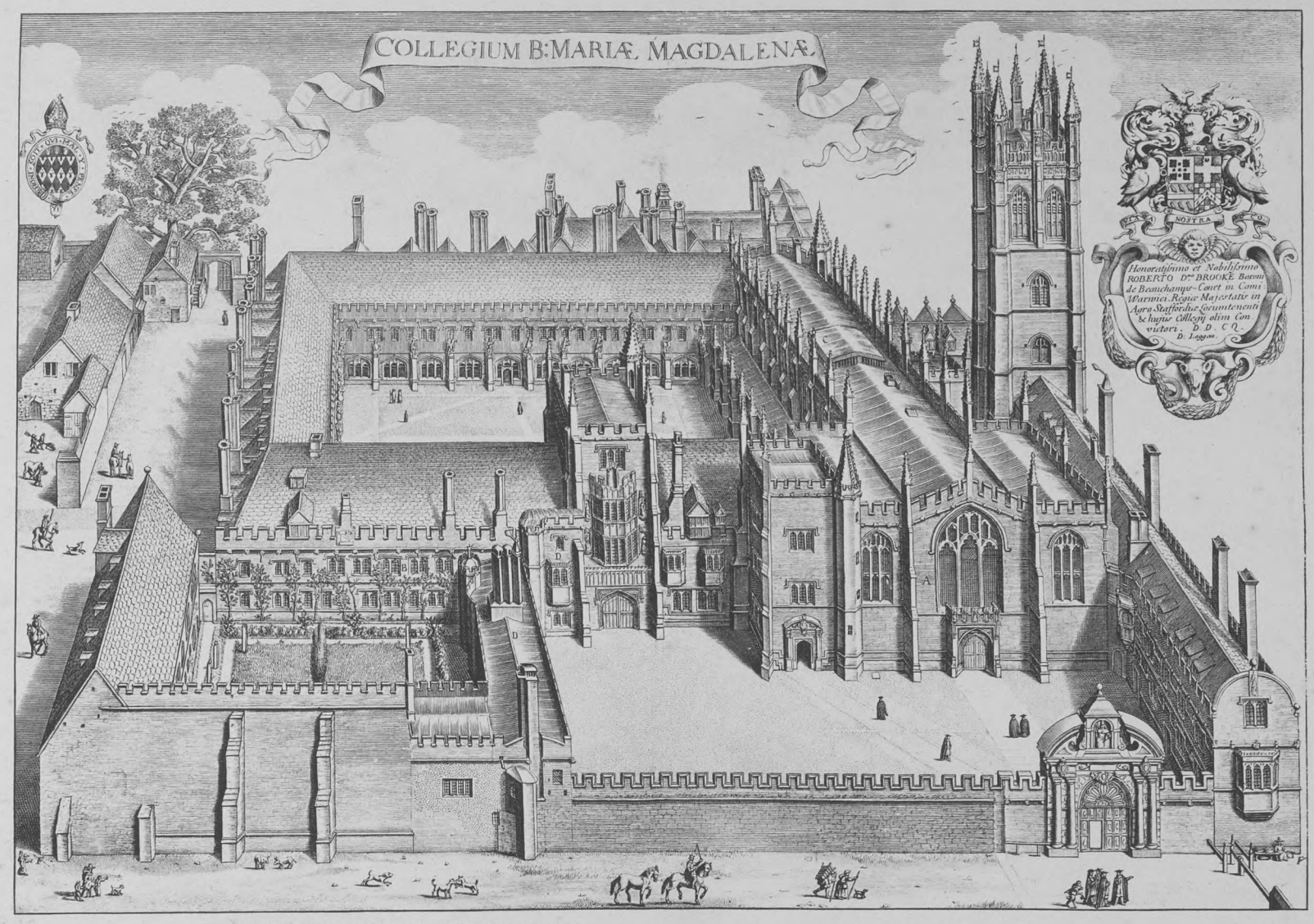
The Lane between Magdalen College on the Left and Old Magdalen Hall on the Right, from the North, in 1818. By J. C. Buckler.

It was perhaps inevitable that Magdalen, the loveliest of all Oxford Colleges, in its perfect situation and with its princely buildings, produced at the epoch when mediæval art had attained to the very maturest fruition, should have offered generation after generation of vain-headed meddlers a powerful temptation to leave the mark of their own impertinent "improvements" upon it. The new buildings, which stand nearly 200 ft. to north of the quadrangle, were raised in 1733 and two following years, and represent the initial stage in a process of reconstructing the entire College in the tasteless taste of their times.* The prime mover of this atrocious scheme was Edward Houldsworth, an Italianising traveller, whose intention was that the existing block of new buildings should be returned at each end with two similar limbs advancing southwards until the mediæval College had been overwhelmed and squeezed out of existence. Mercifully the design proceeded no further, and although Wyatt subsequently devised a not less destructive plan for neo-Gothicising the classic aspect of the new buildings and connecting them by neo-Gothic wings with Waynflete's quadrangle, he never obtained the consent of the College. The unfinished extremities of the new buildings were completed after a design by Thomas Harrison, of Chester, in 1824. It may be hoped, then, that all pernicious projects of the nature of Houldsworth's or Wyatt's are definitely corpsed and coffined, never more to be revived.

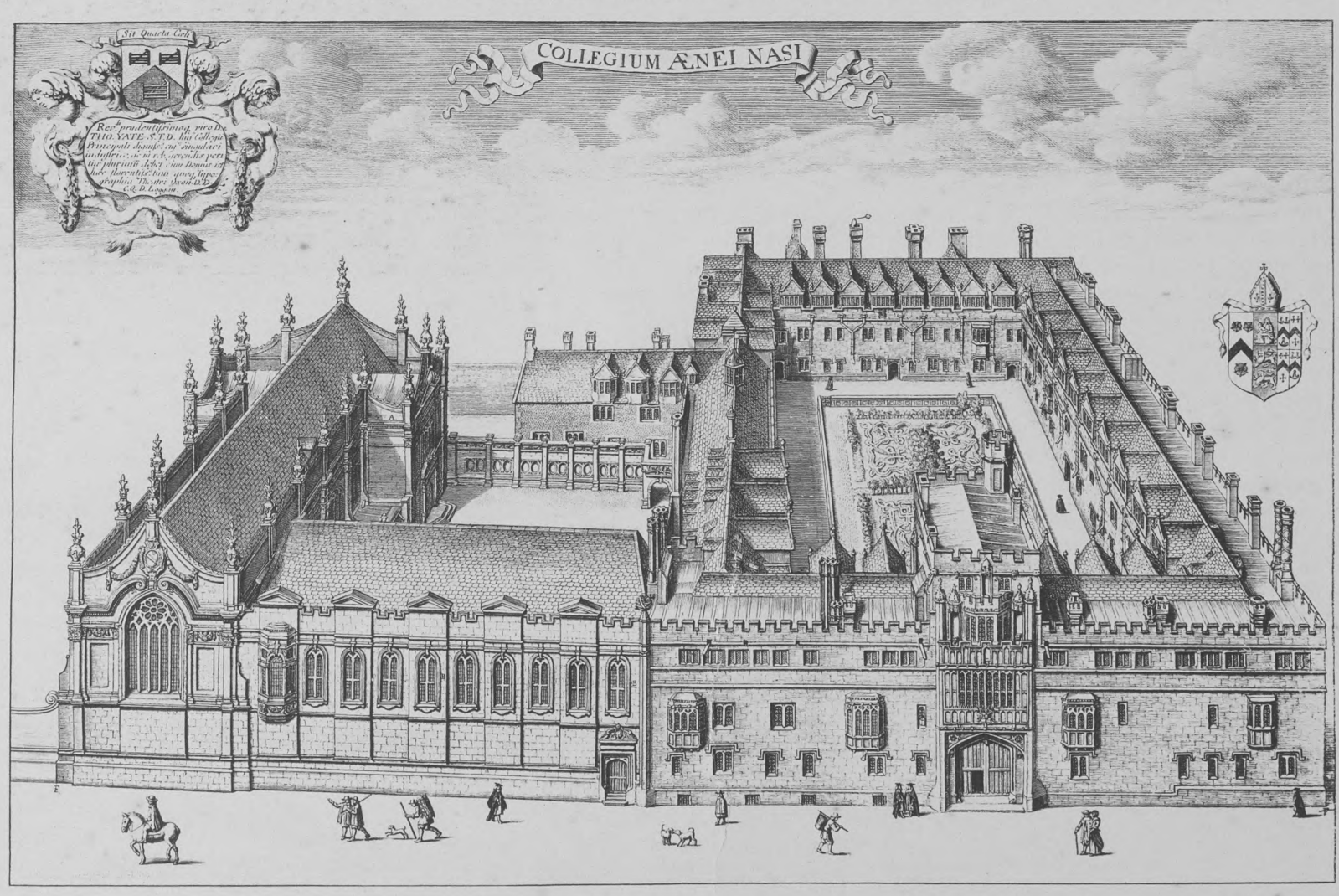
MAGDALEN HALL.

Outside the western boundary wall of Magdalen College stood old Magdalen Hall, which partook of the nature of an auxiliary growth rather than of a separate foundation. The first buildings, begun in August 1480, consisted of a schoolroom, a kitchen, and apartments for the master; for Waynflete's original intention seems to have been to establish a free grammar school, which should be a nursery for the College and provide for the education of the chapel singers. Thus the record states that the "house of the school of the choristers" was finished in 1487. In course of time, as other students were attracted to the place, further accommodation had to be provided, extra buildings being added when wanted, without any formal, preconcerted plan. An organised society, which had grown up by the early part of the sixteenth century, adopted the name of Magdalen Hall, and when it had attained to certain importance, began to assert its independence of the College, though the site indisputably belonged to the latter, and rent continued to be paid by the hall. In 1518 additions were made to the buildings, extending southward to the Gravel Walk, where an entrance gateway was erected. The schoolroom, added to in 1536, was situated on the ground floor. The greatest enlargement took place about 1614. From this time date the existing quaint little house and corner bell-turret, with its quatrefoil-pierced stone slabs by way of louvre-boards. It is a favourite subject with artists, and bears eloquent testimony to the wonderful picturesqueness of the buildings that have perished. In 1620 was erected another block of buildings, adjoining Magdalen College grove. Principal Henry Wilkinson built a library on the west side of the

* Illustrated in Williams' *Oxonia Depicta.*



MAGDALEN COLLEGE FROM THE WEST. BY DAVID LOGGAN. 1675.

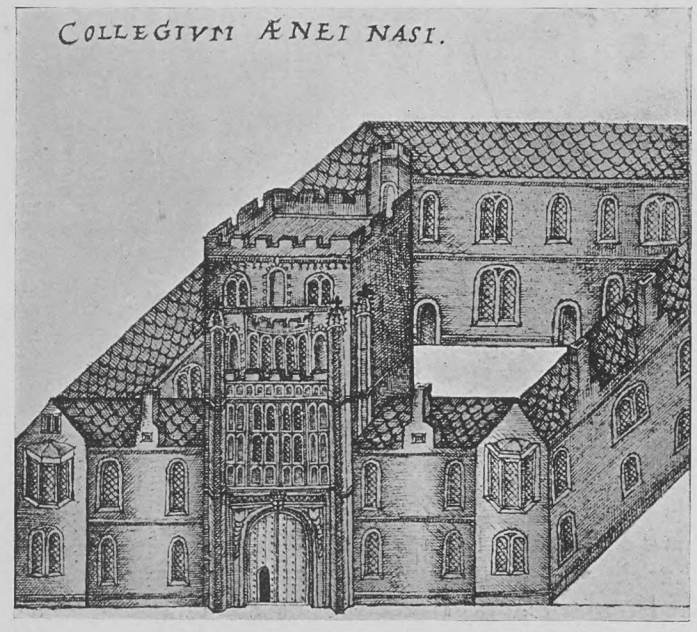


BRASENOSE COLLEGE FROM THE EAST. BY DAVID LOGGAN. 1675.

court, which bore the date 1656. It was subsequently extended northward between the years 1662 and 1681. John Rosewell, dying in 1684, bequeathed £20 toward the erection of a chapel, notwithstanding a chapel was already in existence, on the first floor of the east range. As finally developed, Magdalen Hall comprised an outer and an inner court. The latter, as depicted in 1816, was extraordinarily attractive, with pargetted ornaments on the walls and with two tiers of gabled windows carried forward on brackets (p. 58).

About 1813 negotiations were set on foot for getting rid of the occupants of Magdalen Hall and transferring them to Hertford College, so as to leave what had long been a Naboth's vineyard to Magdalen College vacant for the latter to occupy, the College being desirous of taking down the school and other adjacent buildings of the Hall. In 1816 the transfer was sanctioned by Act of Parliament, and in 1822 the College annexed the old Magdalen Hall. Meanwhile, however, a desolating fire, which broke out on 9th January 1820, consumed a great part of the old buildings. The house of the Principal remained untouched by the flames. In 1825 and 1828, on the ground of insecurity, the whole building was demolished, except a small portion including the bell-turret. This building, which, as the one solitary relic of the older buildings, has inherited the name of the Old Grammar Hall, does not look the truncated fragment it really is, because of the plausible patching and adaptation it underwent by the ingenious architect, Buckler. The last standing remains of Magdalen Hall were cleared away in 1845, together with all the picturesque houses upon the Gravel Walk from Magdalen to the corner of Long Wall Street. The existing building of Magdalen School was erected between 1849 and 1851 from the design of J. C. Buckler, but the principal part of the site of Magdalen Hall is occupied by the new St Swithun's buildings, erected between 1880 and 1884 by Messrs Bodley & Garner.

XIII.—BRASENOSE COLLEGE



VIEW FROM THE NORTH-EAST. BEREBLOCK, IN 1566.

THE earliest occurrence of the name Brasenose was in 1278-79, when it was applied to a tenement occupying the site of the present gate-tower. The story told is that the community of Brasenose Hall migrated about 1333 to Stamford, carrying with them their palladium, a brazen door-knocker; but, being compelled shortly after to return to Oxford, they quitted their new quarters so precipitately that the knocker was left behind; nor was it recovered until 1890, when, the College purchasing the property named Brasenose at Stamford, the knocker was brought back to Oxford and installed in the dining-hall. Its design is that of an heraldic leopard's head with a drop-ring through the mouth.* It is quite unlike the monstrous gilt nose, which, at least since 1534, has surmounted the common-gate.

William Smyth, Bishop of Lincoln, and Richard Sutton, afterwards knighted, were joint-founders. Their plan, formed in 1507-08, culminated in a foundation-charter, dated 25th January 1511-12, in which the new institution, out of compliment to Henry VIII., is styled the King's Hall and College of Brasenose. The original intention was to adapt part of the existing buildings of Little University Hall; but on 1st June 1509 the first stone of an entirely new edifice was laid in the south-west corner of the quadrangle. Inscribed with four commemorative verses in black-letter, the existing stone, over a door leading to the old chapel, is a modern restoration.

The original buildings are represented by the main quadrangle, measuring 120 ft. from east to west by 90 ft. It is built of Headington stone, and was practically completed by 1516, but the lead roofing to the gate-tower was not supplied until June 1518. The tower constitutes the most prominent and ornamental feature of the composition; its east front is richly encrusted with Perpendicular panel-work, and the arms of Henry VIII. are introduced over the doorway (Plate XXXI.). The earliest representation, that of Bereblock (1566), shows the niches untenanted, but three of them now contain statues, dating probably from Buckler's restoration of 1868. The entrance underneath is stone-vaulted in two bays. The three bosses are sculptured respectively with the arms of the College, those of Bishop Smyth and a Tudor rose.

Within the quadrangle, the first doorway south of the entrance-gate leads to what was, until 1771, the Principal's Lodging. The oak door, which is illustrated overleaf, is a handsome one with its well-spaced panels and quaint iron knocker. At the foot of the stairs is a picturesque timber arch, fitted with dog-gates of fretted panel-work. The first-floor room over the common-gate, now the Bursary, is ceiled with a fine plaster relief ceiling, which belongs probably to the time of Dr Samuel Radcliffe, Principal from 1614 to 1648.

The chapel, or rather oratory, consecrated in 1512, occupied the first floor, over the buttery, at the west end of the south range of the quadrangle, and was divided as usual into quire and ante-chapel. Bishop Smyth, by will proved 30th January 1513, bequeathed to it a quantity of service books, vestments, and other ornaments, as well as "a paire of organs, late bought at London." The chapel continued in use until 1667, when it was divided up into College rooms. The old door was purchased from the College for St Mary's Church in

* Nevertheless, as Mr Miller Christy has rightly observed, the features are rather those of a monkey than of a lion (see illustration in Introduction).



Old Doorway in the East Side of the Quadrangle.

1670. Eventually turned into a senior Common-room, the old chapel preserves practically no sign of its identity.

The dining-hall, having an oriel-bay on the north and another, on the south, added in 1683, adjoins the east end of the old chapel. The roof was originally of open timber-work. An octagonal louvre, renewed in 1566, continued in use until 1760, when the old system of heating by a fire on a central hearth was finally discarded, the roof having been covered in with a flat ceiling.

The kitchen, with its handsome open timbered roof, is as ancient as any portion of the College. It extends north and south beyond the south end of the passage between the hall and the buttery.

On the first floor on the north side of the quadrangle, and corresponding to the chapel, was the library, having a panelled ceiling of red and gold. It ceased to serve as a library in the seventeenth century, and is now a lecture room.

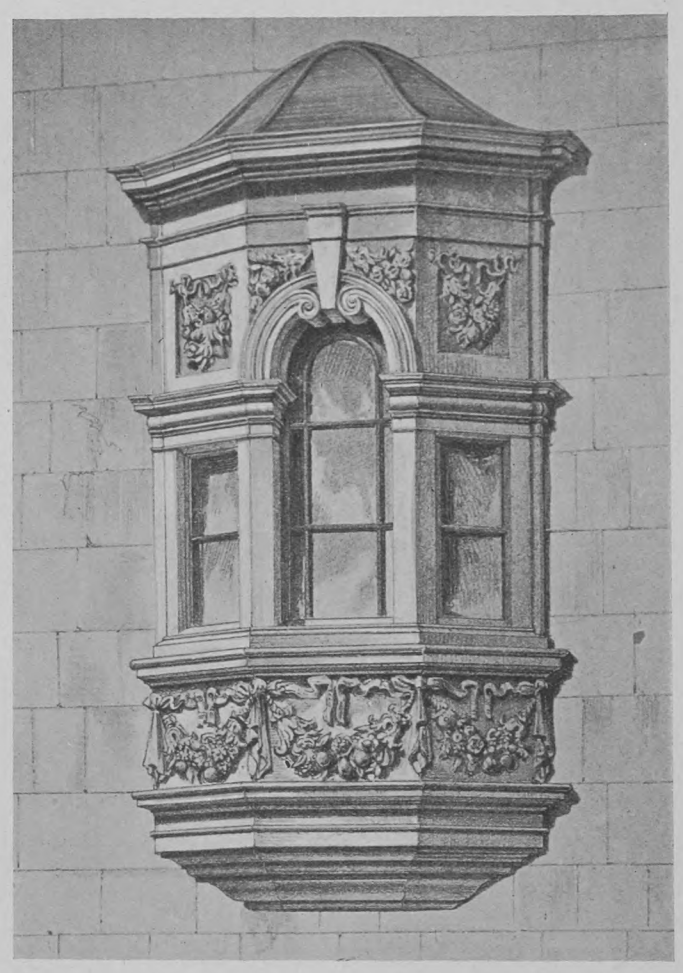
Although from the outset there existed attics, or cock-lofts, in the roof over the first floor, originally they were not accommodated with dormers. This is manifest from the Bereblock drawing of 1566. It is recorded that "the lower chambers of the College were dampeshe and unholsome, beyng unboorded" until 1572, when Dean Nowell "caused the same throghly to be boorded."

Dr Radcliffe (1614 to 1648) inaugurated, and partly carried out, a comprehensive scheme for the improvement and enlargement of the College. He gave the roughly executed busts, said to represent King Alfred and Duns Scotus Erigena, in the hall parapet. He also made a "compase," *i.e.*, oriel window, for the Principal's Lodgings, toward the street. At his own cost he erected the battlements and mullioned dormers which encircle the inside of the quadrangle, the six on the south side being finished last, in November 1635. In August 1636 new attics, apparently those to east of the hall, were constructed. In 1719 a large sundial, still existing, was painted on the north of the quadrangle. The space in the middle of the latter was once laid out (as shown by Loggan) (Plate XXIX.) with a formal device in cut box. This, however, in 1727, gave way to a grass plot, in the centre of which was set up a coarse leaden statuary group, believed to be a copy of an original by John of Bologna (1520 to 1608). The group was the gift of Dr Clarke, of All Souls'. It may have been meant for a traditional representation of Cain murdering Abel, but it has been more commonly identified as Samson slaying a Philistine with the jaw-bone of an ass. Removed in 1881, it has now ceased to exist, but has become immortalised by appearing in the foreground of Turner's beautiful drawing in 1805 (Plate XXX.).

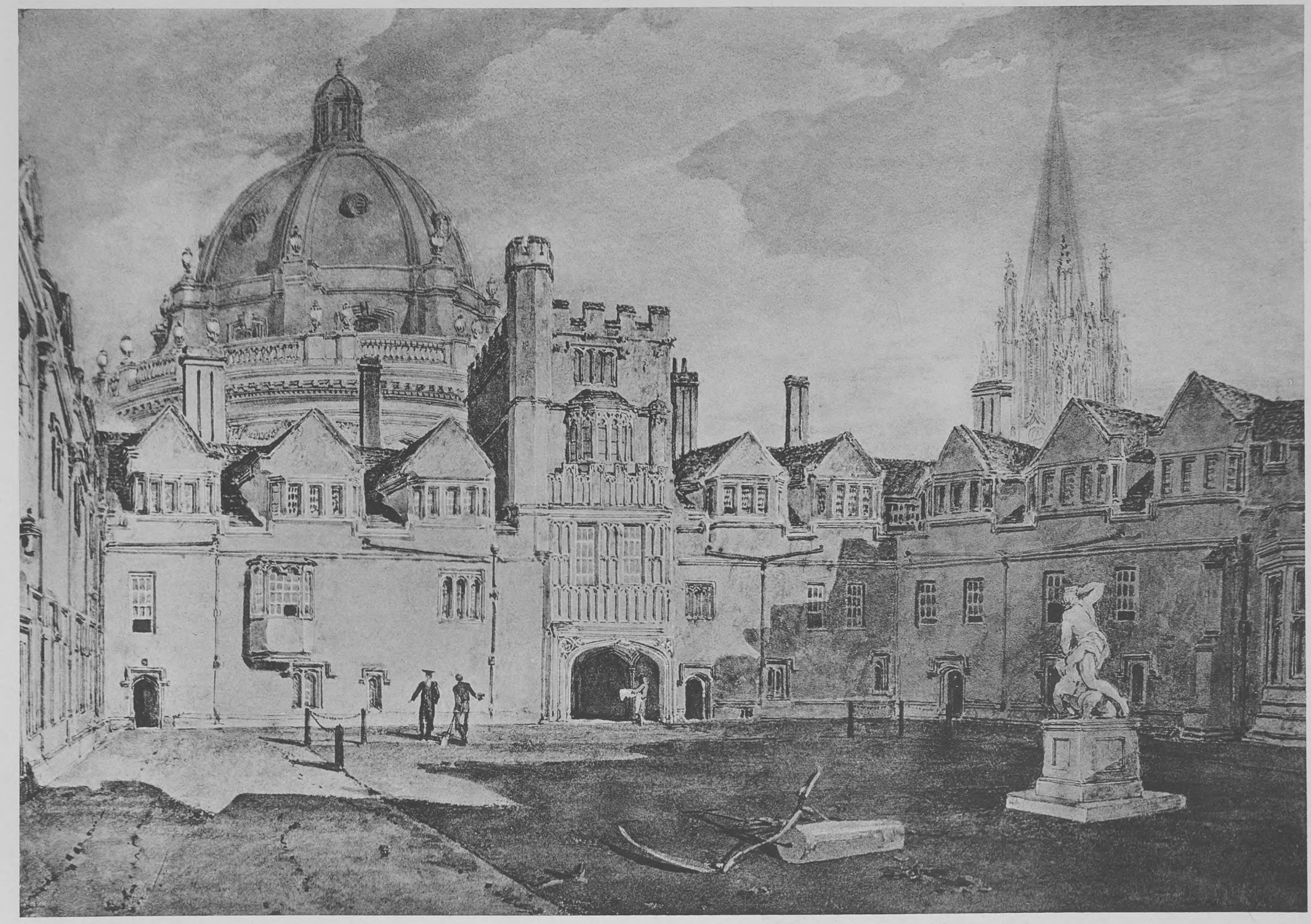
In 1648 Dr Radcliffe bequeathed his private fortune to build a new chapel (for which purpose a specific sum of £1,000 was to be devoted), a new library, and a cloister, or covered walk. For the last, which he considered a pressing want of the College, he left £600. His liberality was augmented by subscriptions, which flowed in over a period of more than twenty years. But expansion was impracticable until the College had acquired and pulled down Little St Edmund Hall, which stood on the south. The Bursar, Mr Houghton, was entrusted with the sole financial responsibility on behalf of the College, Mr John Jackson being overseer of the building operations.

In 1656 the work began with stripping the slates from off the roof of the old chapel of St Mary's College; the roof-timbers being brought to Brasenose and stored there under cover until required.

St Mary's College, which occupied an acre and a half between the Corn Market and what is now called New Inn Hall Street, was founded in 1435 for Augustinian Canons Regular. The College buildings are said to have been finished by about 1448. However, a vaulted Norman crypt, dating from about 1170-80, points to a much earlier building on the site of Frewin Hall, erected 1582. Above ground nothing stands of St Mary's College except a four-

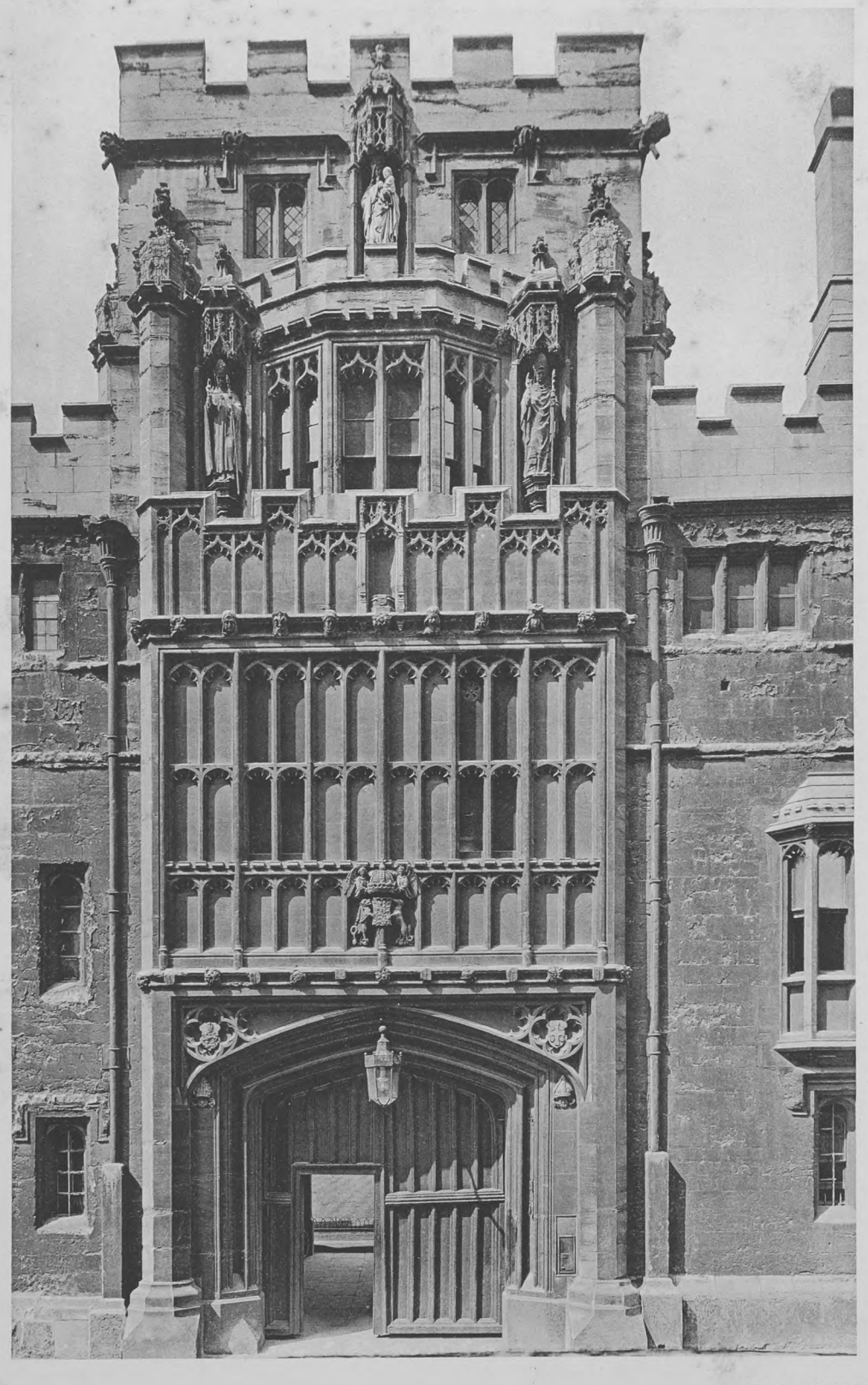


Oriel in the East Façade to North of the Chapel.

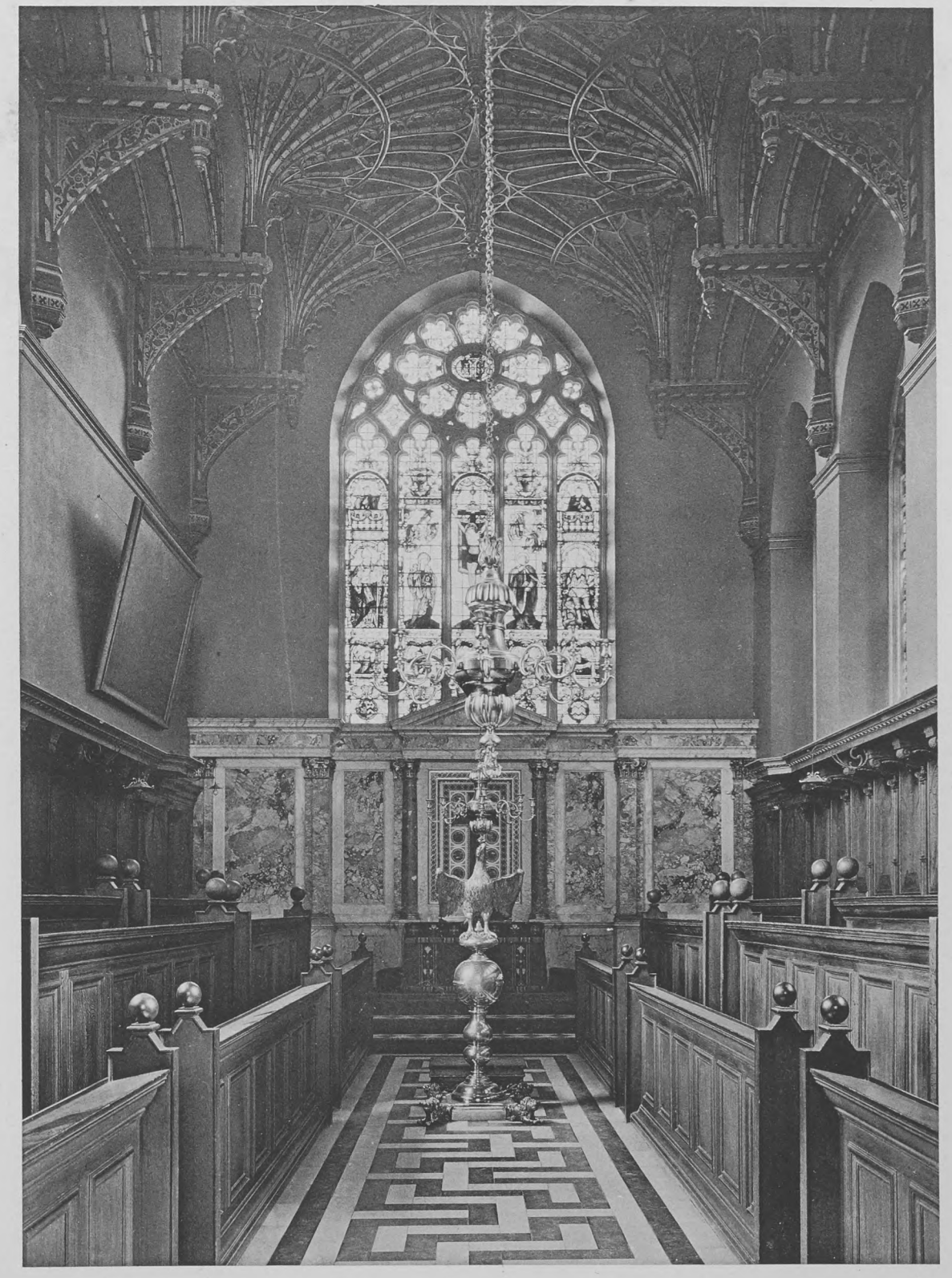


BRASENOSE COLLEGE.

IN THE FRONT QUADRANGLE FROM THE WEST IN 1805. BY J. M. W. TURNER, R.A.



COMMON-GATE, FROM THE EAST.



INTERIOR OF THE CHAPEL, EAST END.

BRASENOSE COLLEGE.

centred archway, much weatherworn, and an adjoining south wall incorporating relics of the vaulting ribs of the common-gate, opening westwards, opposite to the modern church of St Peter le Bailey.

As a religious house, St Mary's College was suppressed in 1536. The buildings fell into decay, but not past repair; for at his visitation of the University, Cardinal Pole on 17th September 1556 directed that the College should be restored and reopened. His purpose, however, was frustrated by the change of religion under Elizabeth. By Michaelmas 1562 the city had obtained the old College for use as a poorhouse. Finally the property was acquired by Brasenose College in 1580. Thus ample material for building purposes lay ready to hand whensoever it should be needed. The occasion did not arise until nearly eighty years later, when, it being determined to enlarge Brasenose College, the buildings of St Mary's College were razed to the ground.

The first stone of the new chapel of Brasenose was laid on 18th June 1656, and by August the whole of the foundations, to the depth of 20 ft., had been laid. By October two Ionic capitals and spandrels were made, probably, as has been suggested by Mr E. W. Allfrey, for the north door of the ante-chapel. All the carving was finished by 1658. As much as possible of the old material of St Mary's College is utilised in the present chapel. The jambs of the windows as well as the roof itself are portions re-used from the older building. In December 1658 were purchased four spikes and a hold-fast for the hammer-beam roof; and in 1659 some long timbers were purchased for the same purpose. The plastering of the roof began in the middle of June 1659. Mr John Jackson had been at great pains to design the new chapel roof, and even made a model to work from in adapting the old St Mary's roof to its new position. It was completed and whitewashed by August 1661. The system of the roof may be described as a series of fan-vaults inserted into a hammer-beam framework, only the hammer-beams and braces being visible. It must be allowed that, however indefensible the fictitious fan-vaulting may be, the result is not merely handsome, but even marvellous, considering its date. The painted decoration, carried out by the late Mr C. E. Kempe in 1895, is unsatisfactory, because not only is the design too Gothic for its environment, but also so demonstrative as to confound, instead of accentuating, the leading lines of the structure.

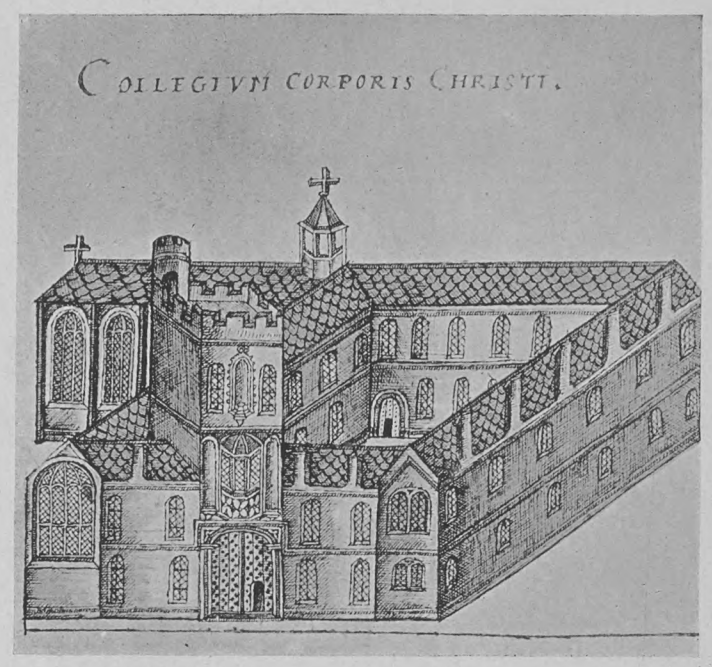
The chapel (Plate XXXI.) was wainscoted in June 1662. At the west end of the quire was erected a timber screen of classic design, comprising the arms of Dr Radcliffe, but the structure lost its simple character when, in 1892-93, Mr T. G. Jackson enlarged it westwards, and built a gallery on the top of it, to contain an organ. The floor was paved with black and white marble in 1665-66. The chapel was finished in 1666, and the dedication took place on 17th November. In 1733 a present of £50 was given for a new reredos of marble. Soon after altar-rails (since removed) of ironwork, painted and gilt, were erected. The east window was filled with glass, executed in 1776 by Pearson, representing Christ with the four evangelists; these are now placed in the west window. The interior was restored in 1819, and again refitted by Mr T. G. Jackson in 1886. Most of the windows possess tracery of a curious hybrid form.

The cloister was begun in 1657, and in the next year was laid the foundation-stone of the new library, connecting the old quadrangle with the east part of the new chapel. In 1659 the library was supplied with a "frontispiece," having the Royal Arms on a shield, to surmount the door opening eastwards into Schools Street. The library, finished in 1663, was opened for use in the following year.

The exterior of the east end of the chapel, with a broken pediment crowning a window of quasi-Decorated tracery and queer, spiky ornaments, beginning like draped urns and culminating like pinnacles, presents a bizarre blend of Jacobean-Gothic and Renaissance. The east side of the library displays battlements alternating with pediments, over nine round-headed windows of Gothic mullions and tracery, in conjunction with classic keystones. At the south end of the façade, next to the chapel, overhangs an oriel (p. 62) which is more satisfactory because more frankly Renaissance than the rest. But the whole medley of canopies, of buttresses merging into Corinthian pilasters and capitals, of dentils, broken pediments, swags, ribbons, urns, and cherubs constitutes one of the most eccentric of architectural foibles in Oxford. The ground-floor space beneath the library, originally built open to form a covered promenade, was, in 1807, closed in and divided up into College rooms. The interior of the library was re-arranged and re-decorated by James Wyatt in 1780, when the practice of chaining the books—which lasted here longer, it is said, than in any other library in England—was discontinued. At the same time, to increase the wall-space for book shelves, the western windows were blocked. The ceiling of the waggon-roof, with square panels and low relief ornament, was the work of Wyatt. Wholesale restoration, due to the perishable stone, in 1844-45, involved the renewal of the window tracery of both chapel and library, that taken out of the east window of the former being transported bodily to Denton House, near Cuddesdon.

In 1696 a brewhouse was erected in the College. Nicholas Hawksmoor drew up a scheme (published in the *Oxford Almanack* of the year 1723) for remodelling the entire College according to the misdirected taste of the day, *favente Deo;* but mercifully a calamity so dreadful as this was averted. In 1770 a new lodging for the Principal was erected, which, however, has since given place to the new south frontage designed by Mr T. G. Jackson. This work has been severely criticised, notwithstanding it bears favourable comparison with other modern buildings in Oxford. In spite of some exuberances of detail, it is a noble composition in the mass, and when mellowed by time and weather, will assuredly prove a real acquisition to the High Street.

XIV.—CORPUS CHRISTI COLLEGE



View from the North-West. Bereblock, in 1566.

In 1513, shortly before the foundation of the present College, Richard Fox, Bishop of Winchester, purchased from Merton College a plot of land, which included part of the ground whereon the nave of Merton Chapel ought to have stood. Fox's original intention was to establish a collegiate hostel in connection with the monastery of Winchester, after the model of those already existing in Oxford for the Benedictines of Canterbury, Durham, and Gloucester. Five halls were acquired and the new buildings, under the care of William Vertue, mason, and Humphrey Cook, master of the works, were actually begun, when Fox was induced to alter his scheme, on the representation, it is said, of his friend Hugh Oldham, Bishop of Exeter.

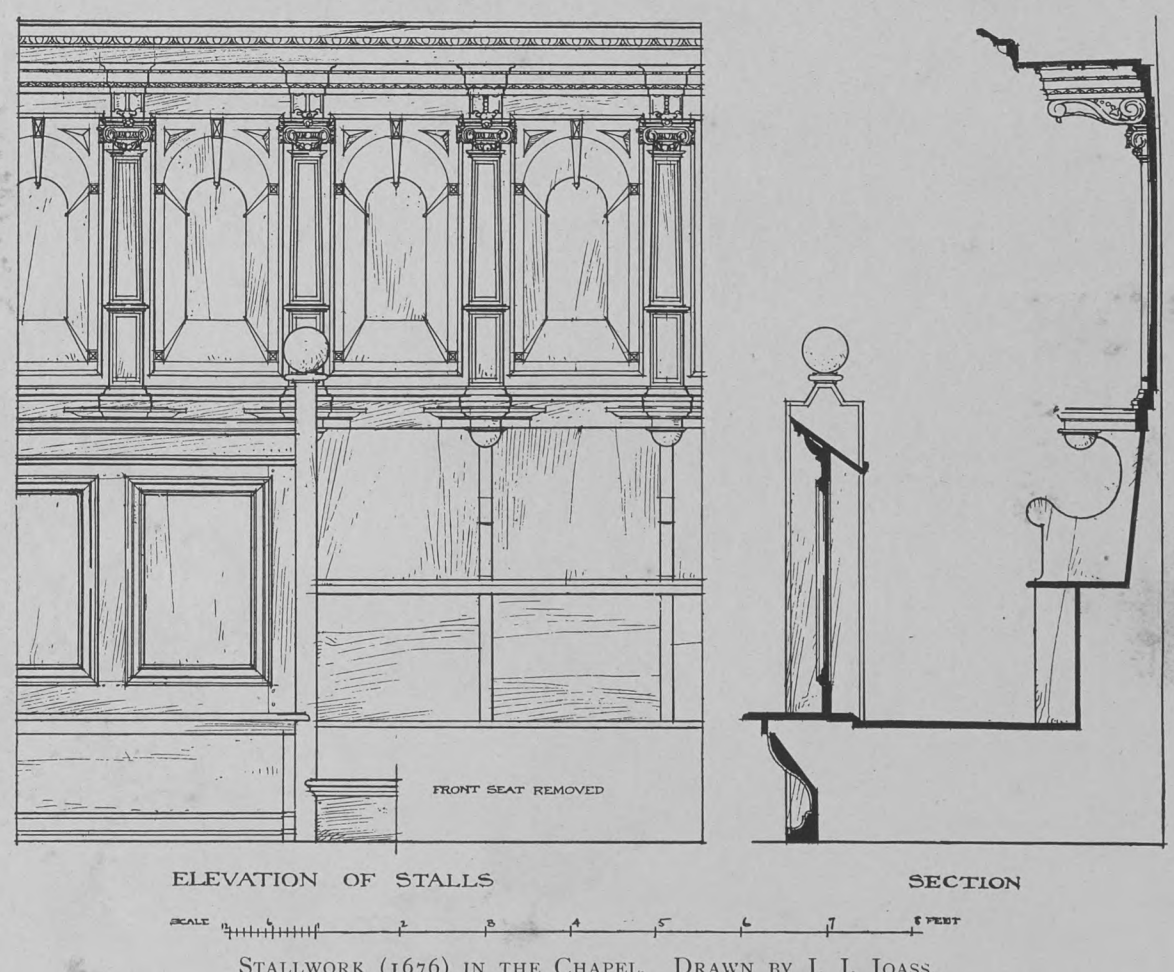
Accordingly, by charter of 1st March 1516-17, he founded instead a secular College, entitled Corpus Christi, in worship of the Blessed Sacrament of the Altar. Oldham contributed 6,000 marks toward the building expenses. The quadrangle, comprising the common-gate, the hall with the kitchen, and the library with the chapel beyond, were all finished during the lifetime of the founder, *i.e.*, before the autumn of 1528.

The quadrangle, which has on the north a street façade 135 ft. long, measures internally 101 ft. from north to south, by 80 ft. The tower of the common-gate is embattled and three-storeyed, and is enriched with three late-Gothic niches, which the earliest representation (Bereblock's in 1566) depicts as untenanted. The gateway is fitted with massive panelled folding doors, with diagonal framing inside. The entrance is fan-vaulted in stone.

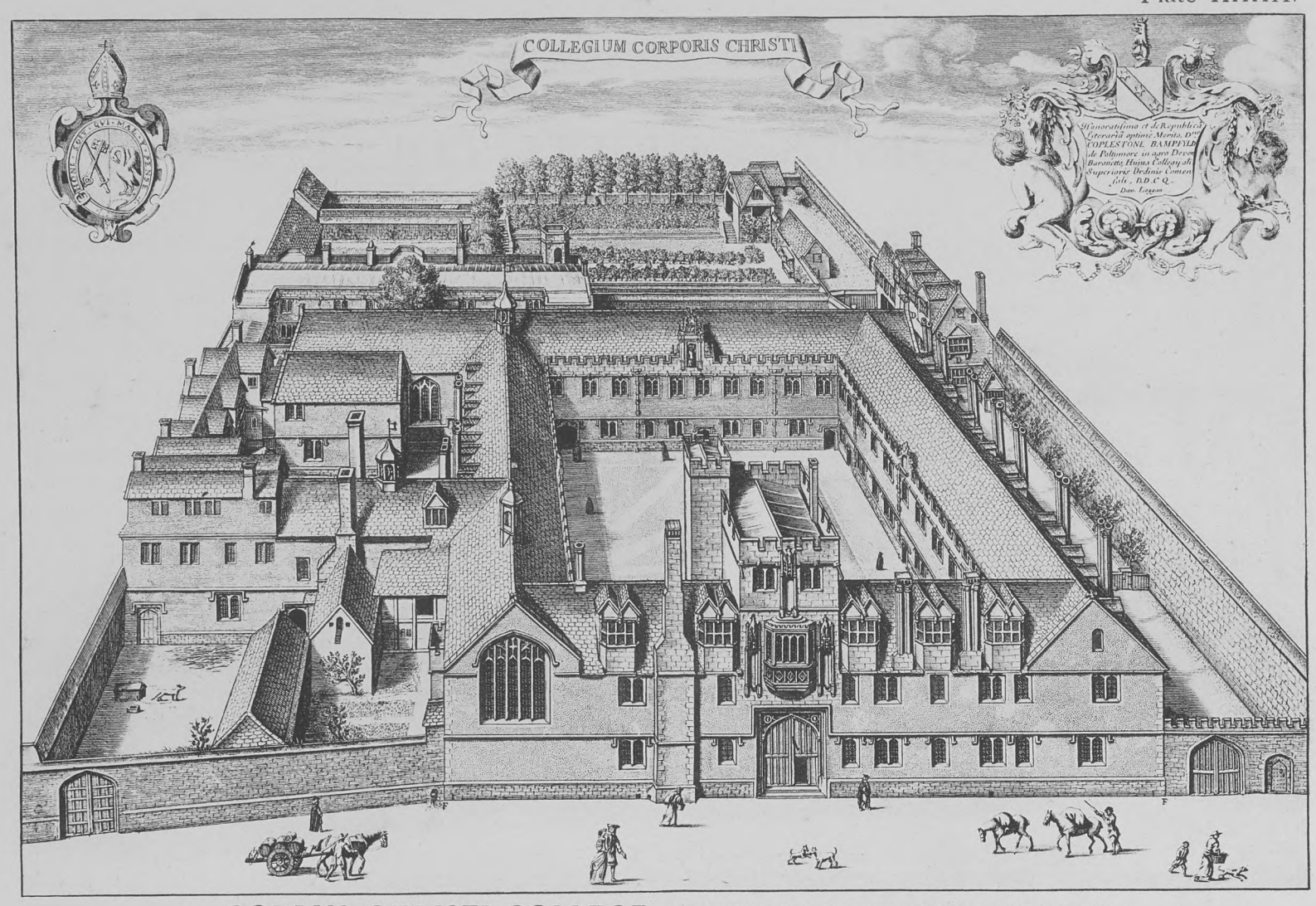
A square turret, adjoining the south-east part of the tower, leads by a newel-stair to a chamber remarkable for its beautiful plasterwork ceiling. The pattern consists of moulded ribs, converging into bulbous pendants, amid the usual Tudor badges and the falcon (generally mistaken for an eagle) of Anne Boleyn, with the arms of her daughter, Queen Elizabeth. The frieze contains the arms of all the Colleges founded thitherto (St John's College being the latest), alternating with the pelican vulning her breast, Bishop Fox's favourite emblem.

The soffit above either window is decorated with delicate plasterwork relief arabesques, amid which are introduced lions, stags, and monsters.

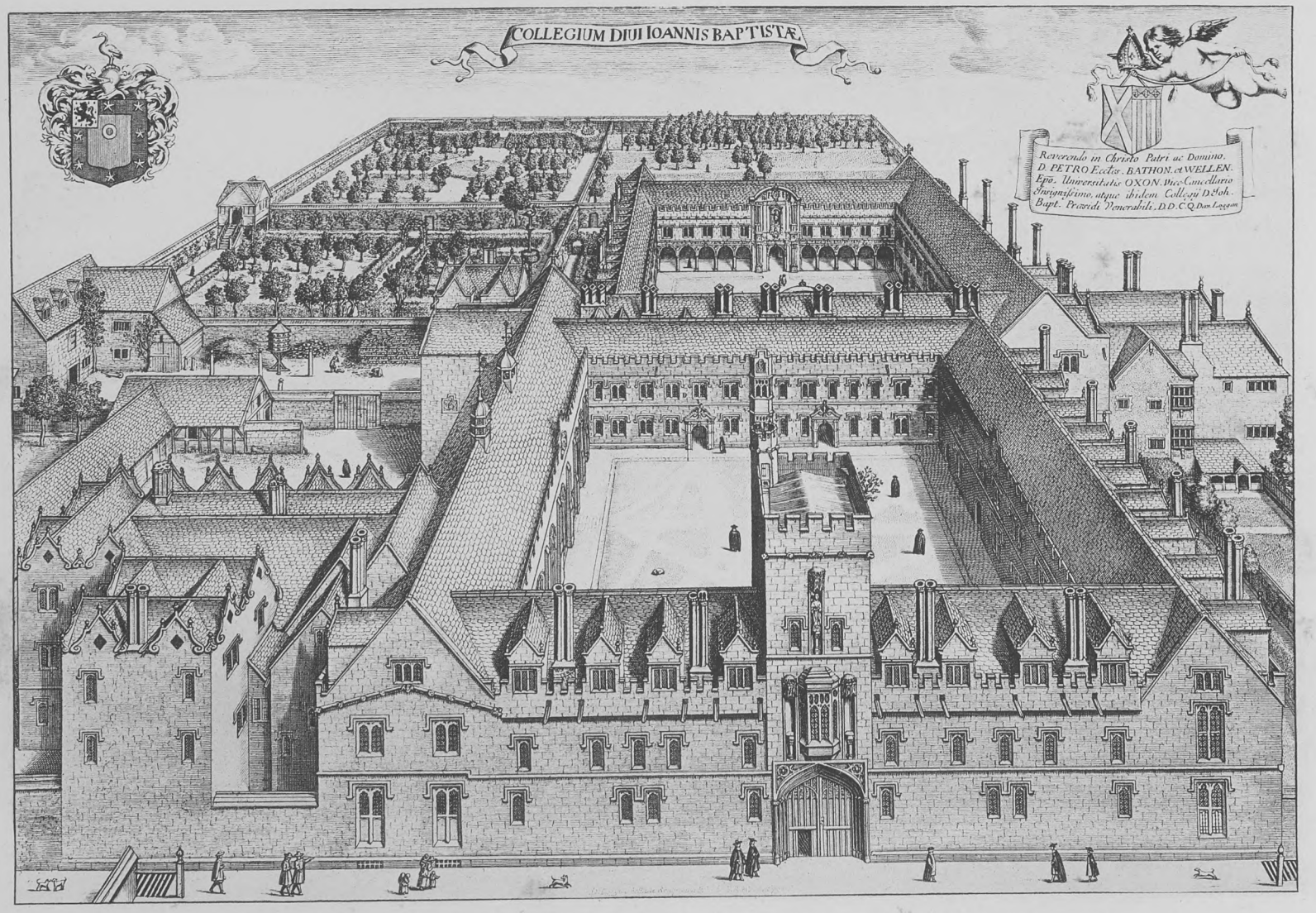
On the east of the quadrangle stands the dining-hall, 50 ft. long by 25 ft. wide. Its original hammer-beam roof, of six bays, preserved practically intact, constitutes by far the grandest architectural monument in the College (Plate XXXIII.). The pendant-posts rest on stone corbels, nearly all sculptured with the words EST DEO GRA; but two of them are inscribed STI SWITHINI, together with the arms of the See of Winchester impaling Fox's badge, the pelican. Immediately beneath the side-posts are richly wrought pendent ornaments in the form of Gothic tabernacles. Above the wall-plate, on the level of the hammer-beam, runs a cornice of panels with scutcheons between quatrefoils, as



Stallwork (1676) in the Chapel. Drawn by J. J. Joass.



CORPUS CHRISTI COLLEGE FROM THE NORTH. BY DAVID LOGGAN. 1675.



ST. JOHN'S COLLEGE FROM THE WEST. BY DAVID LOGGAN. 1673.



INTERIOR OF THE HALL FROM THE NORTH.



INTERIOR OF THE LIBRARY FROM THE WEST.

CORPUS CHRISTI COLLEGE.

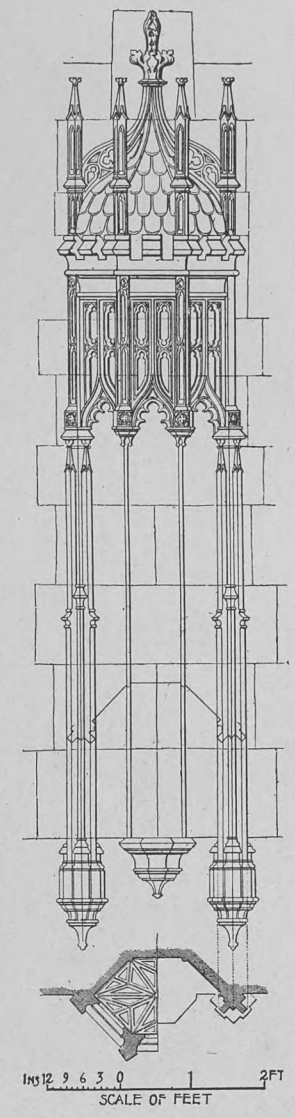
in the illustration (p. 66). Until 1741 the roof was surmounted by a polygonal lantern-like louvre. The oriel-bay, rectangular on plan, projects on the east side of the hall near the north end. The tracery of the five-light window above the dais had disappeared by Williams' time (1726-33) but was renewed, as the *Oxford Almanack* shows, before 1758. The wainscoting and screen date only from 1700.

A square two-storeyed structure, its lower part forming a porch, occupied the re-entering angle at the north-east of the quadrangle; but was taken down in, or about, 1809.

Beyond, east of the hall, stands the kitchen, formerly the refectory of Urban Hall, and consequently the oldest building in the College. It is lofty, and has had at one time an open timber-framed roof, in three bays, of which, however, little remains beyond the ends of the tie-beams and other framing pieces. The plain rectangular timber-framing of the end walls, east and west, also survives. The roof is surmounted by a boarded louvre, apparently of about the year 1600.

The Library occupies the first floor of the entire south side of the quadrangle, and has an upper door, fitted on the inside with handsome dragon-headed hinges and an antique lock. It comprises ten bays, the eleventh bay, gallerywise, overhanging the west end of the chapel. The roof of the library corresponds in outline to that of the chapel, only without bosses. The oak seats and bookcases are of Caroline date, the old metal fastenings for chaining books still surviving, though no longer used. At the east end is an elaborate tympanum of plasterwork (Plate XXXIII.).

The chapel, finished in 1517, is a plain parallelogram projecting eastward from the quadrangle, its doorway having spandrels decorated with coats of arms. The side windows (two on the north and four on the south) are four-centred and of five lights each. The five-light east window has unfortunately been blocked up in 1796 for a huge painted canvas altar-piece. The interior, having been despoiled in the reign of Edward VI., first underwent repairs (as did also the hall and library) during the presidency of Dr Rainolds (1598 to 1607) and was afterwards completely remodelled in 1676. At the latter date the quire was wainscoted and seated anew (see illustration p. 64), as well as being lengthened westward to a total of 75 ft. The width of the building is 25 ft. In 1676 also a new screen of Renaissance type was set up at the west end of the quire, and extra space for the ante-chapel provided by taking in part of the library. At the same time the floor of the chapel was paved with black and white marble, and the panelled timber roof freshly painted and gilt. The latter is the part which more than any other, retains its ancient characteristics. Its arched panelwork is subdivided by moulded ribs with intersection-bosses of Gothic foliage, badges, and coats of arms. Some of the latter date only from 1676, but among the older ornaments the Spanish pomegranate is not likely to be subsequent to 1533. Over the west end of the chapel is a lantern-shaped bell-cote, the vane in the shape of a pelican.

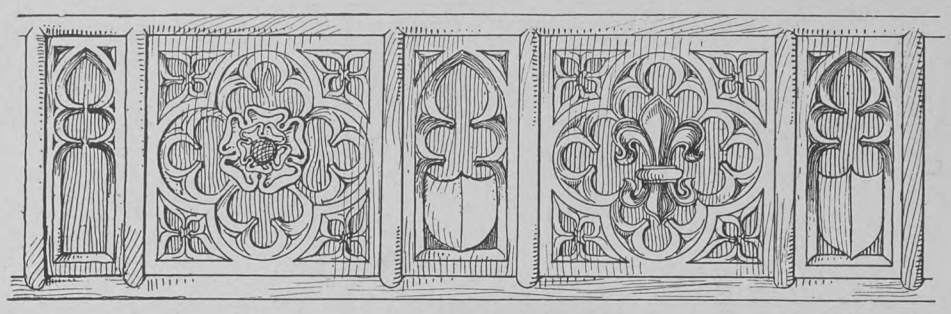


NICHE OVER THE ENTRANCE GATEWAY. DRAWN BY A. W. PUGIN.

In the place of the old cloister, President Turner in 1706 built a pseudo-classic arcade against the south side of the chapel, obtrusively cutting off the bottom of the win-



COLUMN AND SUNDIAL IN THE QUADRANGLE, FROM THE NORTH-WEST.



Panels of the Wall Cornice of the Dining Hall.
After a Drawing by J. C. Buckler.

dows. He erected also, about the same time, a block of Fellows' buildings parallel to the south side of the chapel.

A President's house was built in 1599 beyond the south-west of the quadrangle. At the east end of the College premises, additional lodging accommodation was provided in 1667, but the building was taken down again and rebuilt in 1737.

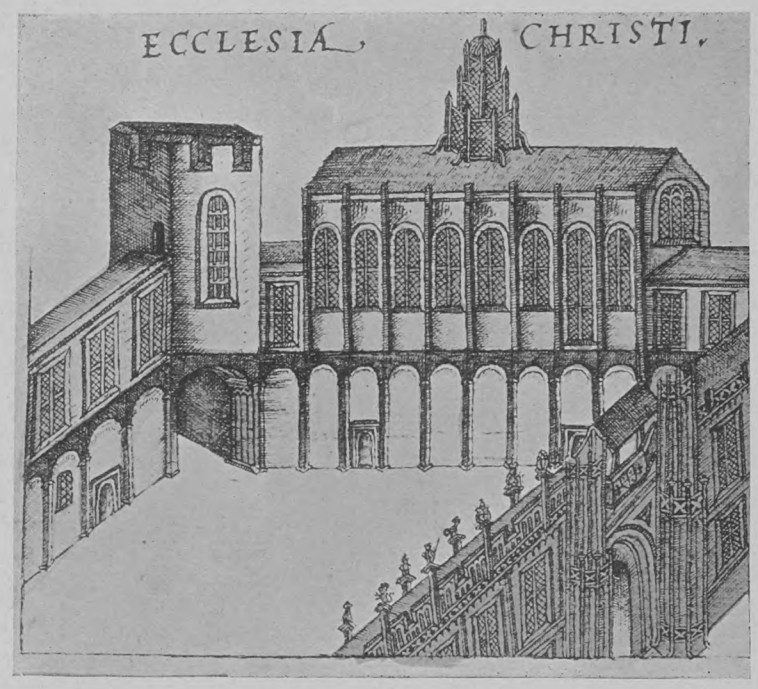
The quadrangle was embattled toward the end of James I.'s reign. The dormers of the street façade shown by Loggan (1675), were unusually quaint, but were abolished about 1737, when the north and west ranges of the quadrangle were raised by an additional storey —a change which not only substituted dull uniformity for picturesqueness, but also dwarfed the gate-tower.

There remains only to mention the column and dial, with a pelican on the top, the work of Charles Turnbull in 1581—a characteristic and striking feature in the centre of the quadrangle (p. 65).

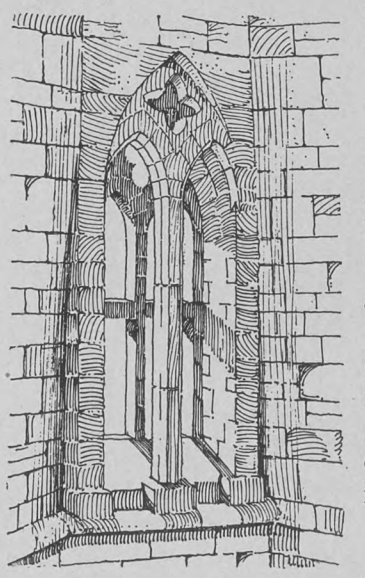
XV.—CHRIST CHURCH

In 1524 Cardinal Wolsey, having attained the summit of his power, and being ambitious to perpetuate his name as that of a generous benefactor, cajoled the Pope to sanction his suppression of upwards of forty religious houses, mostly of small value, including, however, St Frideswide's Priory of Austin Canons at Oxford. With some of the spoils thus acquired (the rest being chiefly expended on another College at Ipswich) he founded, on 17th July 1525, and endowed Cardinal College on the site of St Frideswide's.

No sooner had the canons been expelled (24th April 1524) and their house in his possession, than, to make room for new buildings, Wolsey demolished about 50 ft., the western half, of the nave of the Priory Church, leaving only four of the original number of seven bays below the crossing. He likewise demolished the western alley of the cloister with the adjacent parts, as well as the bell tower.* The site of the latter is unknown, but it was most likely a detached structure. The accounts mention the erection of scaffolds for taking down the old "stepull," two "crows" for the carpenters to take down the bells, and the subsequent removal of the bell-frame. At a short interval to west of the truncated nave, Wolsey planned a vast quadrangle, of which all the north side was to be occupied by a chapel on such a scale as to rival King's College Chapel, Cambridge.



View of Christ Church from the North-West.
Bereblock, in 1566.



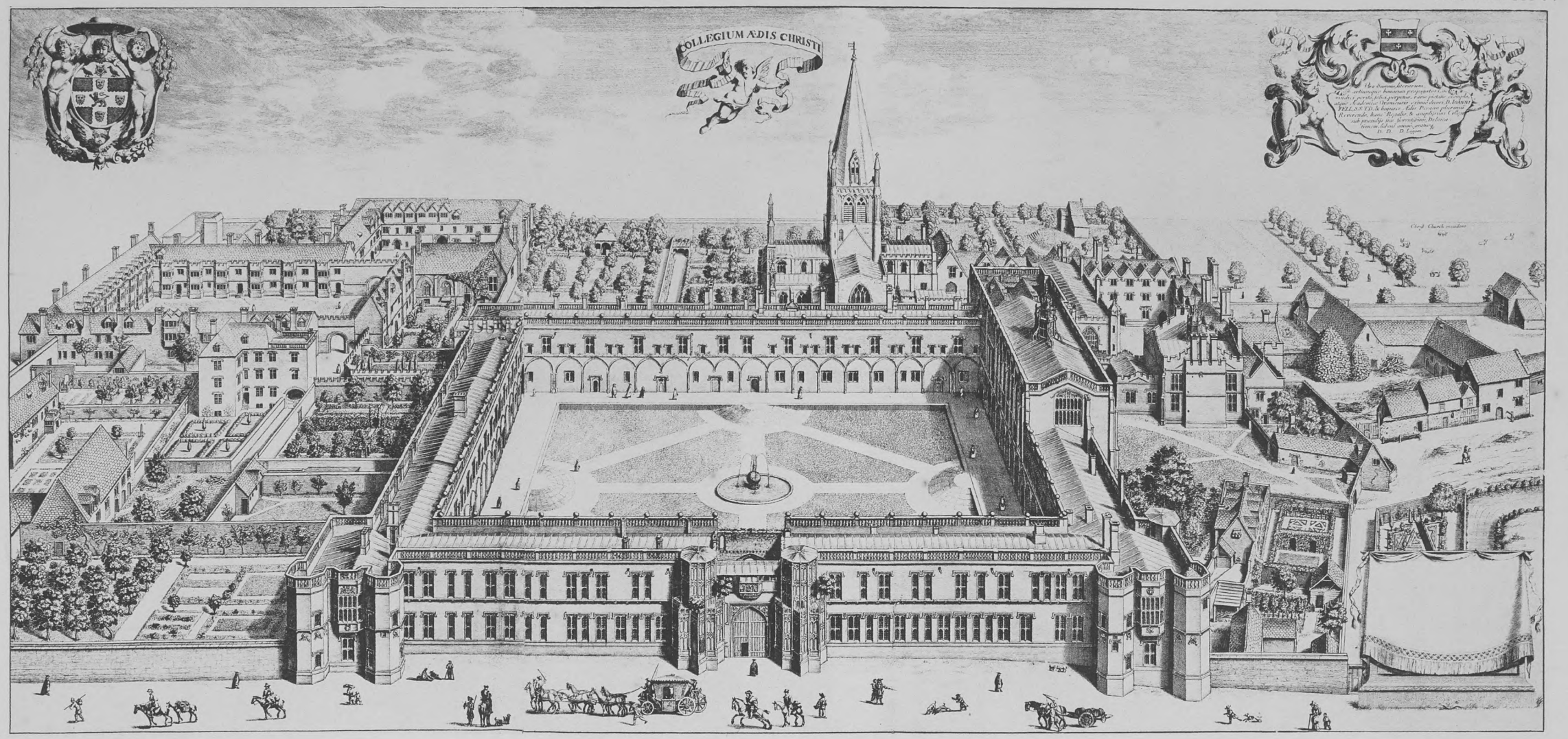
A Belfry Light in Spire of St Frideswide's, before 1850.

Excavations in August 1893 led to the conclusion that the chapel of Cardinal College was to have been 96 ft. wide. There is no evidence that it was ever built; yet, strange to say, the accounts record the making, framing, carving, and garnishing of the quire-roof vault of the new church of the College.† On the opposite side of the quadrangle Wolsey planned the dining-hall, the common-gate being situated in the western range. A covered way or cloister was to have encircled the inside of the quadrangle, but nothing of it was built except the springers and four-centred wall-ribs, which, being unfinished and of ragged appearance, were "reedified" and made uniform about 1640, and afterwards, together with the footings of the buttresses, "restored" by Scott between 1870 and 1880. It is due to mention, however, that neither Bereblock (1566) nor Loggan (1673) gives the slightest indication of these projecting footings. Indeed Loggan shows a totally different arrangement.

The masons employed by Wolsey were lodged in Peckwater's Inn under the control of Robert Wilson and Rowland Messenger. The master of the works, Nicholas Townly, is supposed by Thomas Warton (*History of English Poetry*) to be identical with one of

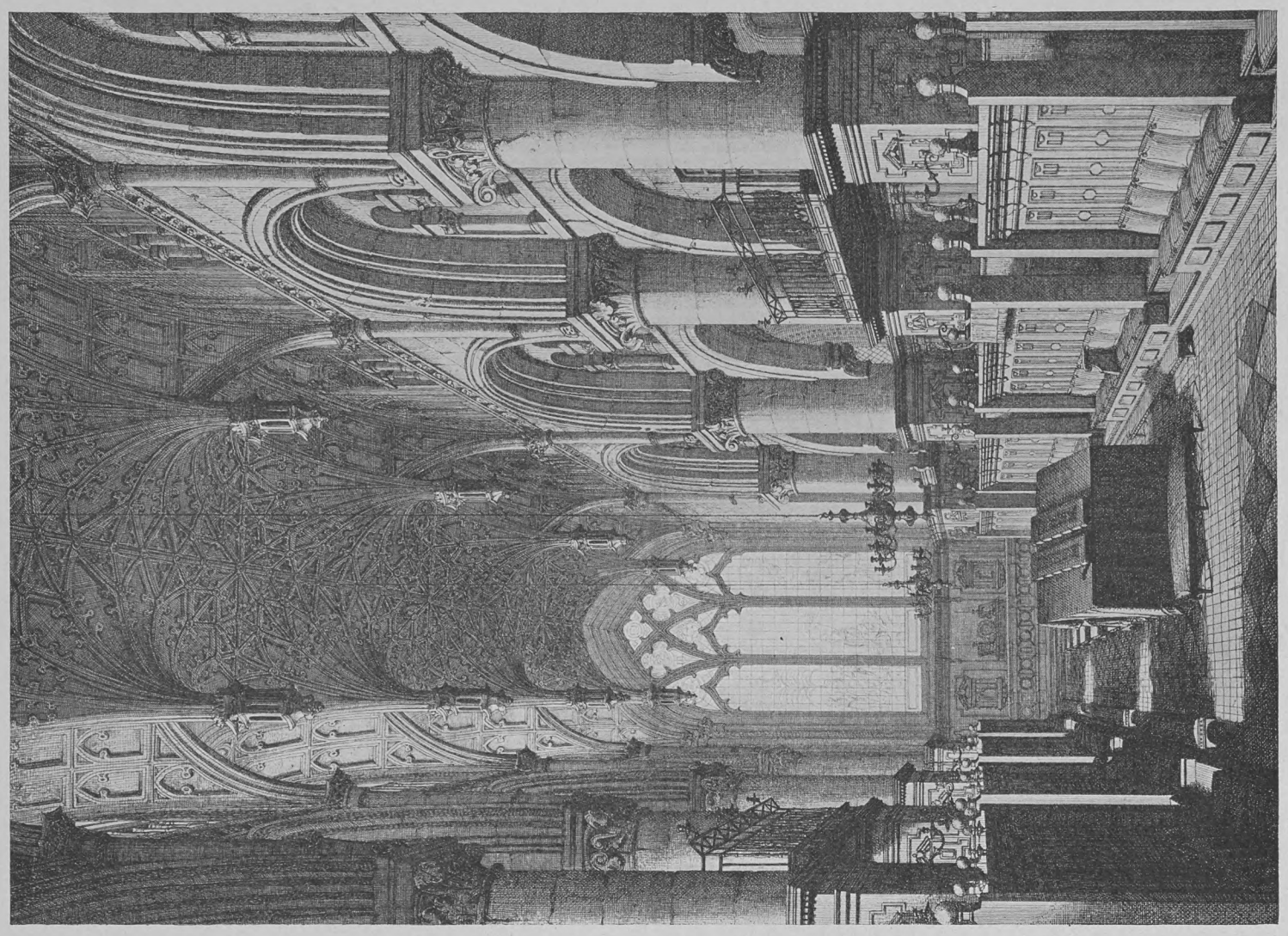
* The record of the last act of vandalism has been strangely misinterpreted to signify that Wolsey took down and rebuilt the existing central spire! What he built was the plain, low, embattled tower, standing at the east end of the hall, and since (in 1879) amplified and raised 30 ft. higher, with angle turrets, after a design by the late Mr Thomas Garner, of the firm of Bodley & Garner.

† John Gutch's *Collectanea Curiosa*, vol. i., pp. 204 and 205.

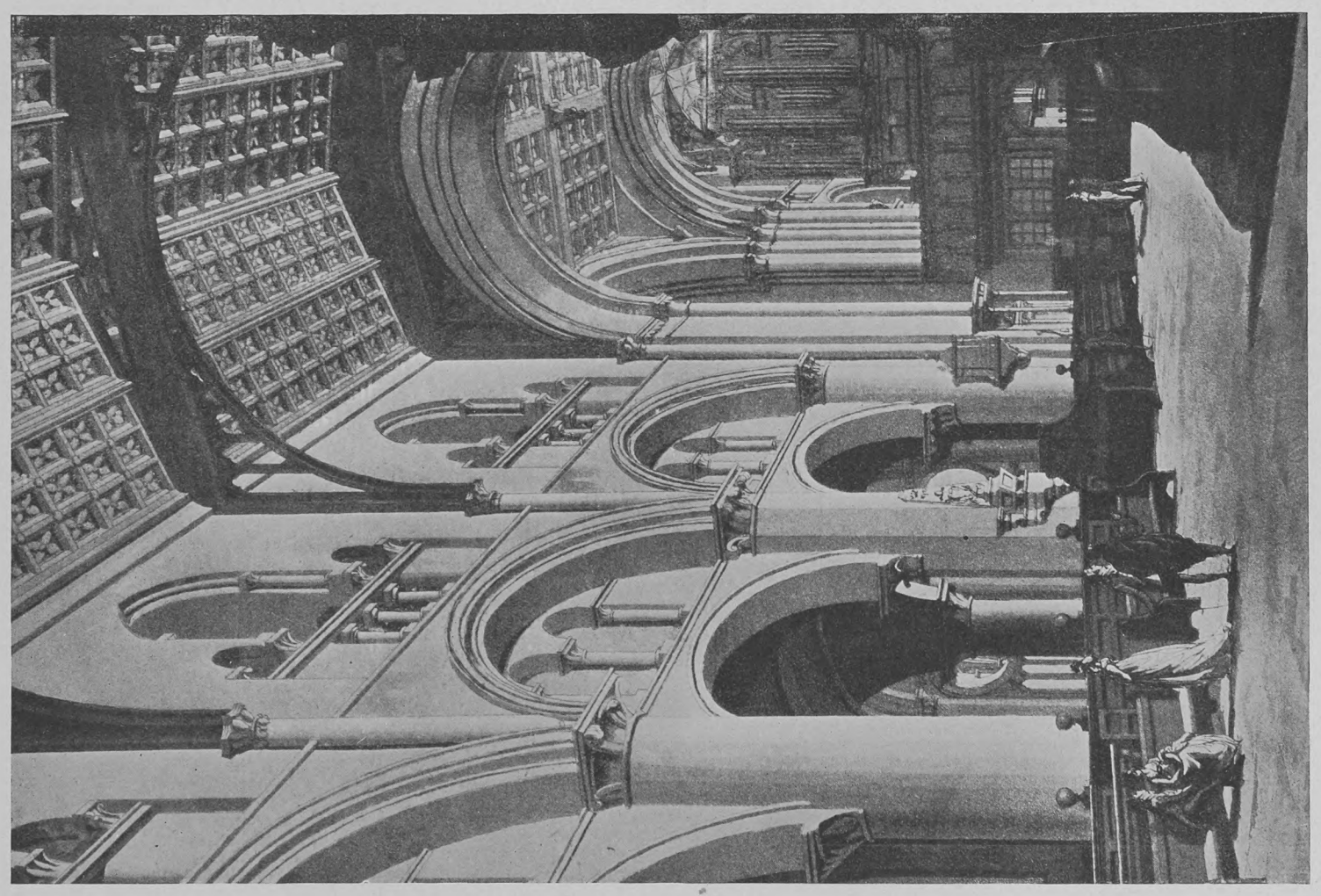


CHRISTCHURCH FROM THE WEST.

SHOWING PECKWATER QUADRANGLE AT THE EXTREME NORTH, AND CANTERBURY QUADRANGLE AT THE NORTH EAST. BY DAVID LOGGAN, 1673.



THE QUIRE FROM THE WEST. ENGRAVED AFTER J. CONEY, 1816.

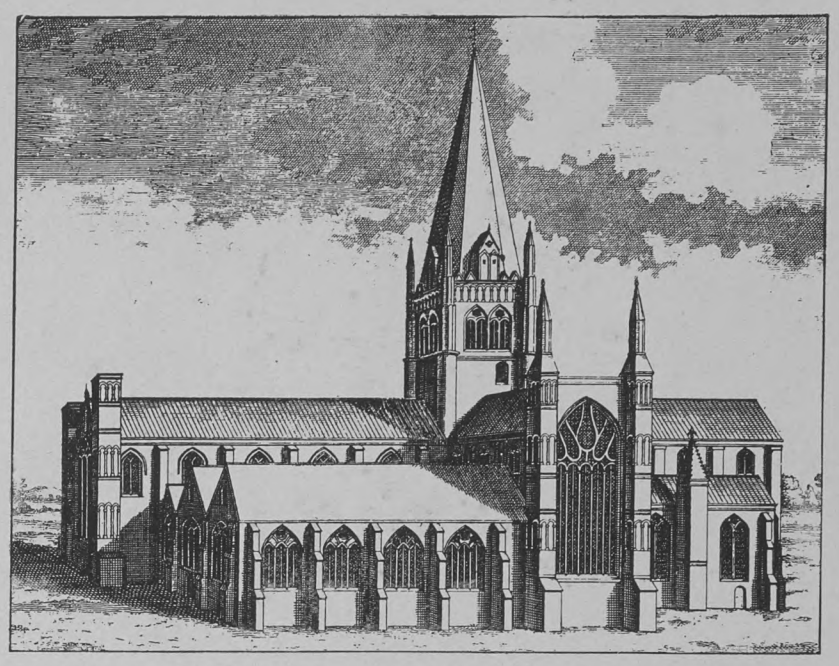


THE NAVE FROM THE SOUTH-WEST. BY T. MALTON, IN 1804.

INTERIOR OF ST FRIDESWIDE'S CHURCH.

the same name who was chaplain to Henry VIII. John Smyth was auditor, Davy Griffith overseer, and Thomas Cowper and Philip Lenthall, clerks of works.

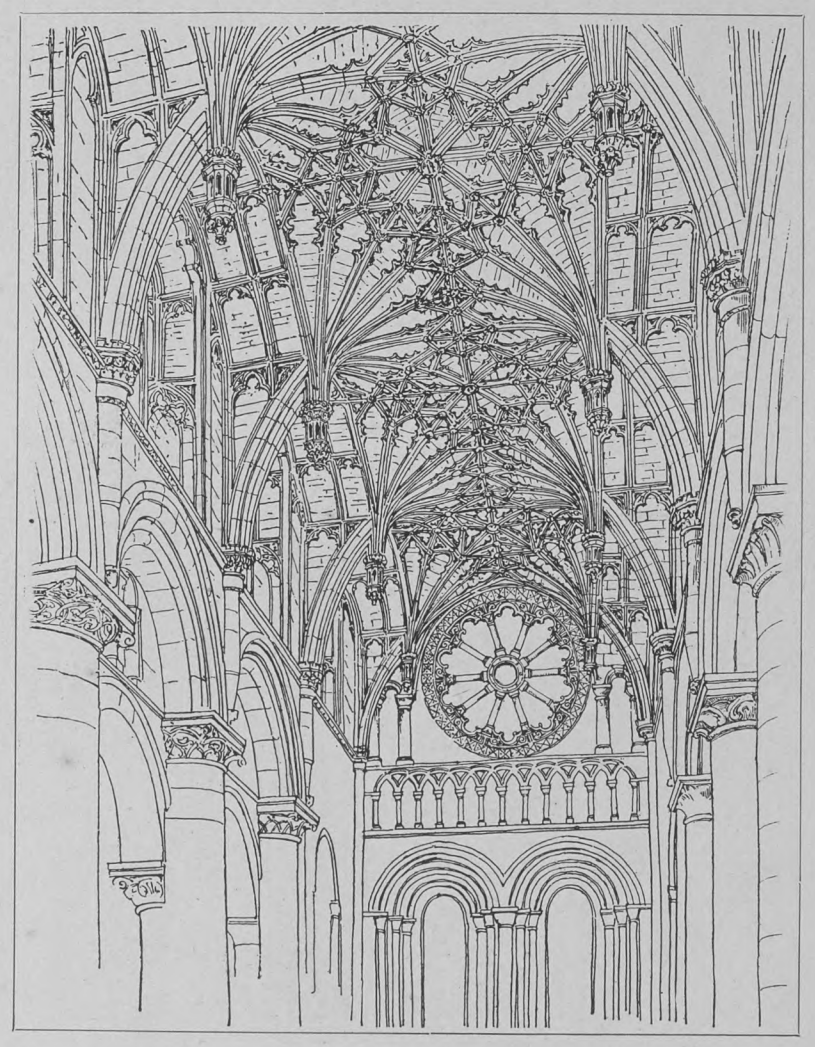
The earth dug out for Wolsey's foundations was employed to bank up the walks in the swampy ground between the College and the river. The whole College was to have been surrounded by an embattled wall, which, however, was never built. But the accounts show that on the east side Wolsey provided two gates, one near St Edmund's Well and the other near Our Lady in the Wall. The building operations having extended, at enormous cost, over a period of nearly five years—the expenditure of the last twelvemonth alone amounting to £7,835—were brought to an abrupt termination by Wolsey's downfall on 28th October 1529. The College with its endowments was thereupon confiscated to the king, who, in 1532, refounded it in his own name. In 1545 he suppressed it, but on 4th November 1546 reconstituted it under the name of Christ Church, to be a college in connection with the cathedral (removed thither from Osney) of the new diocese of Oxford. In addition Henry VIII. granted Peckwater's Inn and Canterbury College to be absorbed into Christ Church.



St Frideswide's from the North-East, as it appeared in the Seventeenth and Eighteenth Centuries. After D. King.

The main part of the ancient fabric of St Frideswide's Church dates, in spite of the late Mr Park Harrison's views to the contrary, from the twelfth century. A singularly unpleasing feature of the arcades of nave and quire is the treatment of the capitals, which are bisected longitudinally, each half being placed on a different level, to suit the respective requirements of nave and aisles. The length of the building, originally 205 ft., is now (including the extra vestibule bay added by Scott) 175 ft. by 120 ft. from end to end of the transept. The quire is 80 ft. long. The width of nave and aisles together is 54 ft.

At the crossing, a broach spire in stone rises to the height of 144 ft. It was erected after the destructive fire of 1190. Two of the four arches which support it are pointed. In 1804, and at least down to 1856, the spire-lights were intersected by a stone transom, louvre-boards above it filling the upper half of the openings (p. 66). But although the transom afforded useful support to the tall mullions, it was afterwards removed, no doubt because it did not accord with a "restoring" pedant's notions of correct plate-tracery. Scott, finding the lantern storey boarded in with square panels of sixteenth century work, resembling those of the nave, raised the ceiling one storey higher, to throw open the lantern. The nave ceiling was renewed in 1816, but that of the transept is of the sixteenth century. For the former roof of the presbytery and quire there was substituted in the time of Henry VII. a new stone-vaulted roof of exquisite Perpendicular design. The system of this roof is admirable, for, as James Fergusson points out, the effect of vaulted squares, æsthetically the most satisfying form, has been achieved by the ingenious device of "thrusting forward the great pendants and treating them as essential parts of the construction, and as if they were supported by pillars from the floor instead of being brackets from the wall. By this means the roof was divided into rectangles more nearly approaching squares than was otherwise attainable. . . . The remaining difficulty was obviated by abandoning the circular horizontal outline of true fan-tracery and adopting a polygonal form instead. As the whole is done in a constructive manner and with appropriate detail, this roof, except in size, is one of the best and most remarkable ever executed." Fergusson might have added that the design of the later work is so perfectly organic and reasonable that, notwithstanding the distance in date and style which separates it from the Norman work beneath, it does not distress the eye with any sense of discord nor discrepancy.



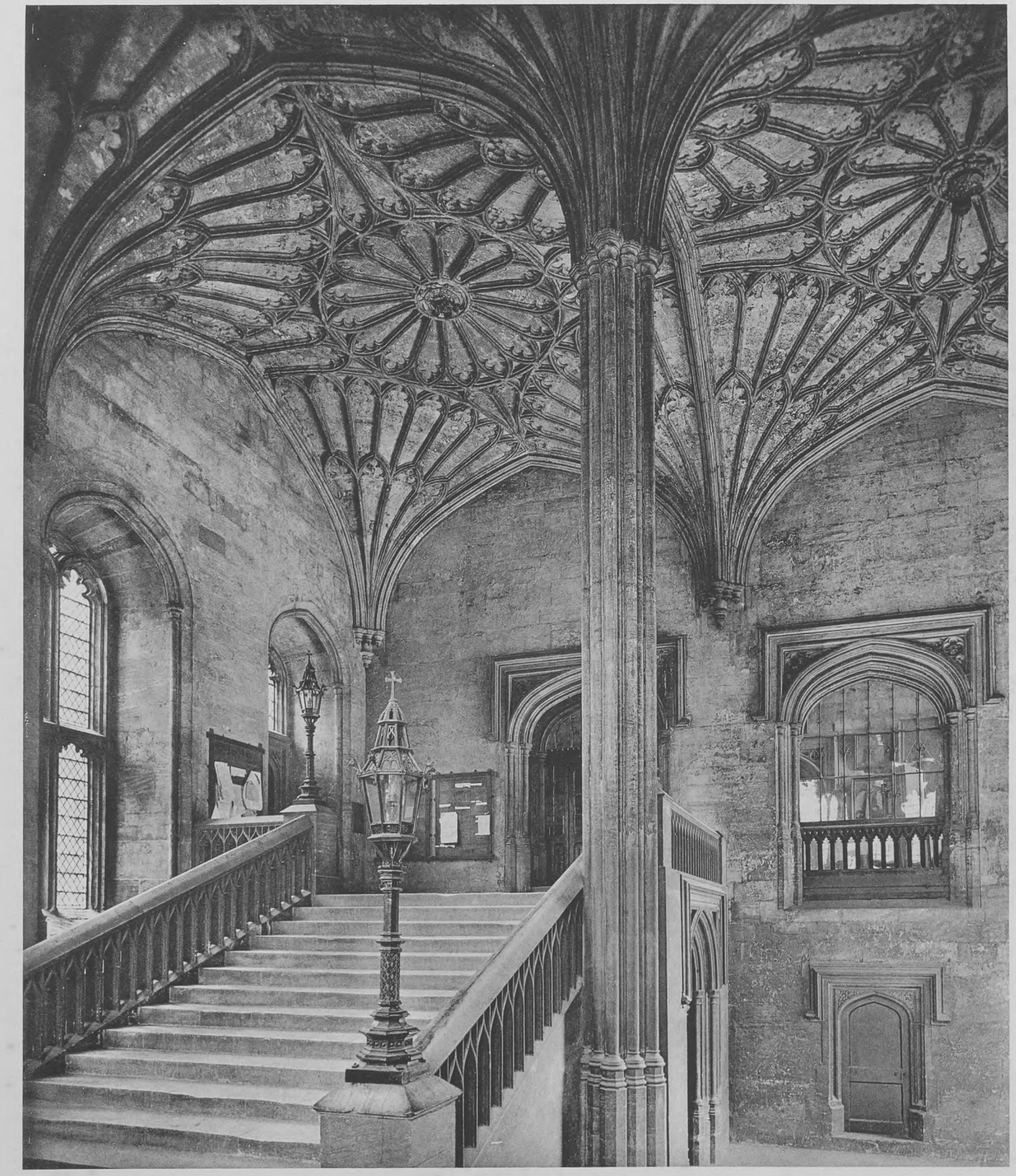
Roof of the Quire of St Frideswide's, showing the restored East-wall. From a Drawing by R. Phené Spiers.

On 13th December 1551 it was agreed by the Dean and Chapter that "all altars, statues, images, tabernacles, . . . and other matters of superstition and idolatry . . . should be removed out of the cathedral";



CHRIST CHURCH.

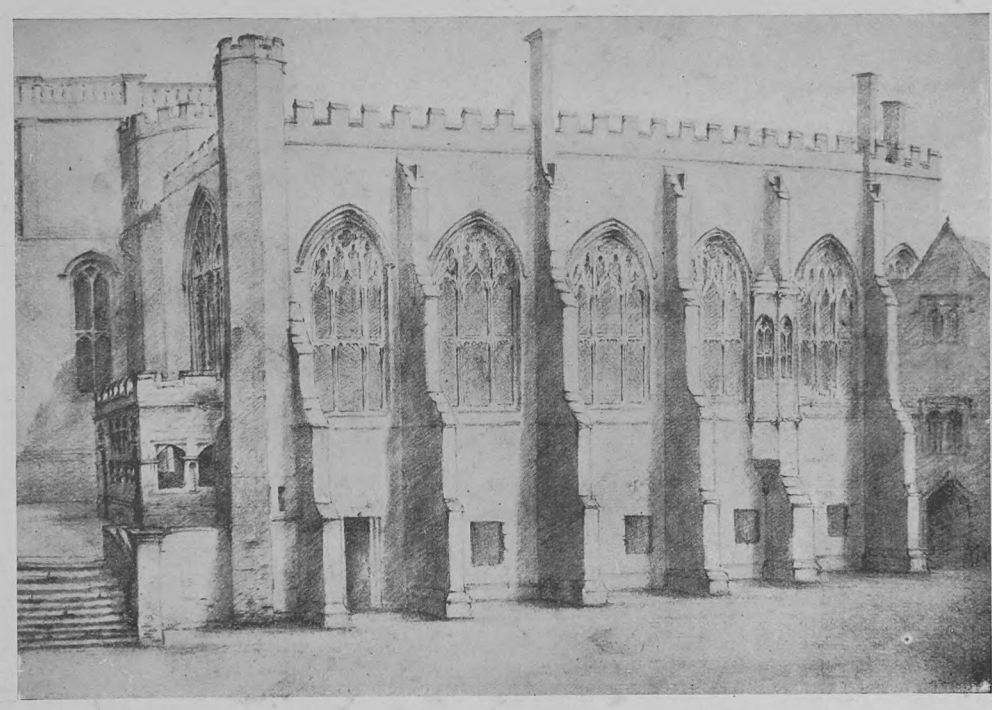
WEST END OF THE DINING HALL IN 1807. BY J. M. W. TURNER, R.A.





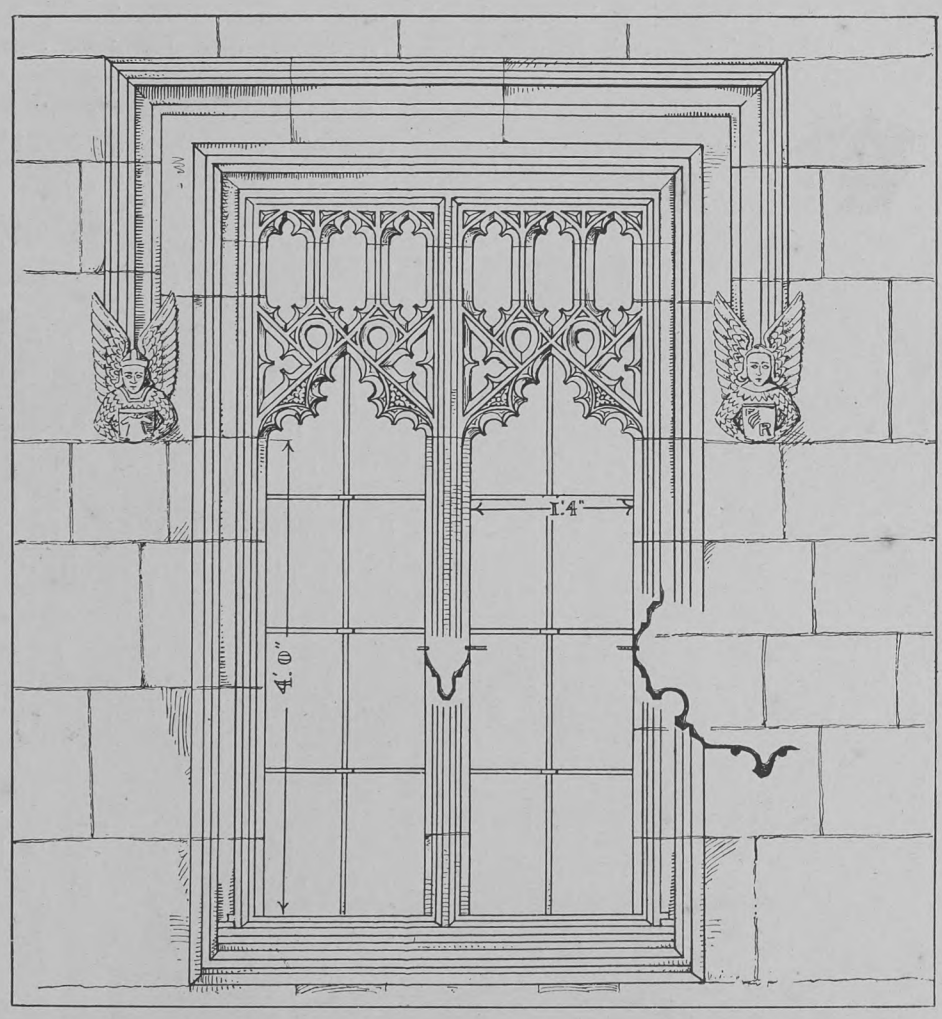
CHRIST CHURCH.

STAIRCASE LEADING TO THE HALL, AND ORIEL BAY IN THE HALL.



View of the Old Library before it was made into Rooms in 1775.
Drawn by Archdeacon Gooch.

which was "soon after (not without some rigour) performed." Where the Austin Canons' pulpitum stood is not known, nor whether its position was adhered to throughout the changes of the sixteenth century. The earliest extant plan of the interior (not before 1724) shows the ritual quire coinciding with the structural, the eastern crossing arch occupied by the organ loft, the stairs being fixed to the western face of the south-east pier. In 1630, under Dean Duppa (Wolsey's fine late-Gothic stalls having been removed to the so-called Latin Chapel at the north-east part of the church, where, comprising fourteen poppy-heads, they are still to be seen) the quire was "neatly wainscotted" in oak, and fitted with new stalls to match. These remained until about 1876, when they were taken away (it is said to Cassington Church) and replaced by modern fittings. In 1630 the quire floor was paved with black and white marble. About the same time the east window tracery was renovated in quasi-fourteenth century style and its mullions reduced to two, to provide the widest possible space for pictorial glass of the Van Linge type, with which, at the Caroline revival, about 1634, many of the windows were filled. Some of this glass perished during the Commonwealth, but more was ejected in nineteenth century "restoration." Two notable examples, however, survive, viz., one, dated 1631, representing Jonah and the gourd, another, a full-length portrait of Bishop King (1542-57), containing what is believed to be the most complete representation extant of the destroyed abbey of Osney, as it appeared about 1640. This window (representing the Prelate in cope and mitre) was only saved from iconoclasm by being taken down, about 1648-51, and hidden by one of the King family until 1660.



Window in the South-East Passage to the Cloister.
After a Drawing by J. C. Buckler.

The nave was arranged, *circa* 1724-32, for the preaching of University sermons. But the whole disposition of this part of the church has since undergone complete remodelling. Desultory "restoration" had been carried on for some fourteen years, when, in 1870, Dean Liddell committed the work to Sir Gilbert Scott. The latter, though he preserved the organ loft, moved it as far back as he could, to an additional bay he built at the extreme west end. The space under the crossing, and the remains of the nave, being thus absorbed into one long quire, the nave virtually ceased to exist. The organ screen and loft are of timber, having on each side of the central door an open arcade of three arches.

The present east wall of the presbytery is modern, for so many fragments were found during the progress of the restoration that Scott considered himself to have sufficient warrant for reconstructing the wheel window, with its ten trefoiled openings, and, below, a wall arcade of interlaced arches and a pair of semicircular-headed windows (p. 68).

The cloister, built through the liberal assistance of Elizabeth Lady Montacute (*obiit* 1353), is lierne-vaulted in stone, except the middle section of the eastern alley, outside the chapter-house, which represents the same design in timber, much renovated. On the



Renaissance Console under Oriel Window in the West Front of the South Bastion. From a Plaster Cast.

south side of the cloister was the old Refectory, which, after Wolsey had built his new dining-hall, was turned into the College library. Wood, in whose time the pulpit (for reading during the meals of the Austin Canons) still remained, was misled thereby into imagining that the refectory had at one time been a chapel! The building consists of six bays, but not much more than the shell of the original walls now remains. The interior was repaired and refitted in the time of James I., and in 1712 a gallery with a return of 25 ft. on each side was made across the east end to hold Dean Aldrich's books. The large west window was blocked and the side windows removed bodily in 1775 to enable the building to be divided up into three storeys of rooms over the ground floor. At the same time the old rectangular porch at the west end was removed. In the second buttress from the east or dais end was the oriel containing the above-mentioned pulpit (p. 69).

Wolsey incurred much ridicule from the fact that, of all his College buildings, the first to be completed was the kitchen. Of vast size, it was built at the south-east of the hall, and still remains in use (Plate XXXV.). The finishing touch was given to it by the erection of a "femerell" (smoke-louvre), on the summit of which were fixed plates for a griffin to stand on, holding a vane, not unlike that in a similar position at Stanton Harcourt.

Wolsey demolished a portion of the city wall to provide space for the hall, a magnificent apartment about 115 ft. long by 40 ft. wide and 50 ft. high. The floor was laid with green and yellow paving tiles, of which 2,600, at the rate of 3s. 8d. per 100, were purchased. The oriel-bay is a rectangular projection on the south side near the west end, and has a fan-vaulted stone roof enriched with pendants, and, in the centre, Wolsey's arms and cardinal's hat. The glass for the windows was made by a Londoner, James Nicholston, and was embellished with Wolsey's arms and 246 bands or posies, *i.e.*, diagonal strips, inscribed with the motto "*Dominus michi adiutor.*" The special feature of the interior, however, is its superb hammer-beam roof, bearing the date 1529, and consisting of eight bays with richly carved pendants, resembling lanterns.

The roof ridge was crowned formerly by a large and imposing louvre of hexagonal plan. If glazed originally (as depicted by Bereblock in 1566), it could never have been meant for a smoke-vent, but was rather a conventional adjunct evolved out of that, at one time, utilitarian necessity. It is portrayed by Agas in 1578, by Loggan in 1673, and even as late as 1724 by Fourdrinier in Fiddes's *Life of Wolsey*. As a matter of fact, however, the louvre had perished before the last-named date, for, as recorded in Hearne's *Collections*, "this morning (2nd February 1719-20) a fire broke out at Christ Church great hall or refectory, occasioned by burning the holly or ivy yesterday. It was discovered soon after twelve o'clock, and in a few hours extinguished, the lantern and part of the top being only burnt." The *Oxford Almanack* for the year 1724 correctly represents the hall as it then appeared after the loss of its louvre. The interior was repaired in 1720 in consequence of the fire, the screen being new-panelled in 1722. The place was again repaired and "adorned" in 1750, and yet again in 1800. The ground floor beneath the hall was fitted up as a Common-room by bequest from Dr Busby (*obiit* 1695).



Christ Church from the North-West. By J. C. Buckler, 1816.

In a niche above the hall entrance in the south-east



CHRIST CHURCH. GATEWAY OF TOM TOWER FROM THE WEST.

SHOWING DETAILS OF THE ORIGINAL STONE PANELLING.

corner of Tom Quadrangle, a statue of Cardinal Wolsey by a local sculptor, Francis Bird, was set up in 1719. The lobby containing the staircase that leads up to the east end of the hall is famous for its fan-vaulted stone roof, constructed between 1630 and 1640 by a Londoner named Smith. The vaulting springs from eight corbels, and is supported in the centre by a single slender, clustered shaft. The work is of such excellence that it is hard to believe, although incontestably true, that it could have been executed at so late a date (Plate XXXVI.).

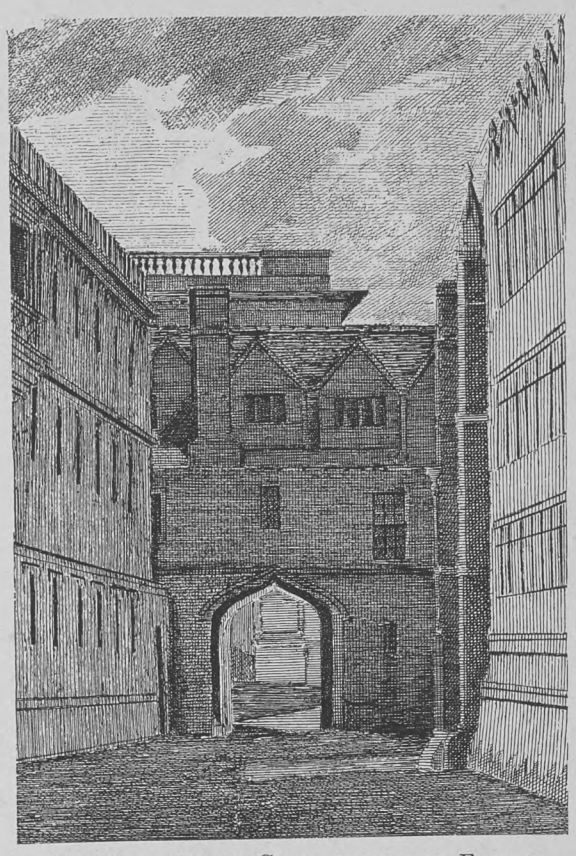
The "fayre gate," now known as Tom Tower, with its richly panelled front and flanking turrets, was left by Wolsey unfinished (Plate XXXVII.). It remained thus, with its turrets temporarily roofed-in and the middle part open to the weather (as shown by Loggan, 1673) until June 1681, when Wren took it in hand. By November 1682 he had fan-vaulted it in stone, and erected a large cupola over, and a smaller one on each side of, the archway. The bishop at the time much desired that an observatory should be built on the top; but Wren, although himself a trained astronomer, threw the weight of his influence against the project. The new work makes no attempt to carry on Wolsey's lines, and in one important particular Wren seriously injured the original design. As Loggan shows, Wolsey began to make an oriel overhanging the gate, whereas Wren wantonly substituted a window, deeply recessed in many orders, a change which has thrust the side turrets into exaggerated prominence, while the middle part has perforce shrunk back with unduly cavernous effect.

A beautiful vanished feature of the western range is recorded by Bereblock (1566). His is the only drawing which shows that the parapet, both toward the street and within Tom Quadrangle, consisted of panelled battlements, out of which there rose at intervals tall shafts surmounted by figures of men and beasts, holding metal banner-vanes. Dean John Fell (1660-86) was responsible for the unfortunate innovation of substituting for Wolsey's battlement a balustraded parapet. The latter still remains on the street front, but round the hall and inside Tom Quadrangle was replaced by new battlements in 1862. In 1669 the level of the quadrangle area was lowered, and in the centre a fountain-basin made, to adorn which a statue of Mercury was presented by Dr Radcliffe. Dean Samuel Fell (1638-47) made the deanery arch at the north-east corner of Tom Quadrangle to connect the latter with Peckwater Quadrangle. In a niche over the arch was set up, in August 1717, a statue of Bishop Fell, to which Hearne objected on the ground of its being too plump and youthful for a true portrait of his lordship. In 1638 the foundations of Wolsey's intended chapel having been cleared away, an attempt was made to complete the quadrangle by the erection of a north range of rooms. But the work was interrupted by the civil wars, and the Cromwellian clergy, intruded in 1648, sold the timbers that had been placed in position for the new building.

After the Restoration, the work was resumed under Dr John Fell. The walls were finished in 1662, and in 1668 the whole stood complete, with most of the features of the original reproduced with singular fidelity. Nevertheless careful examination shows that the cusps of Wolsey's windows are curled at the tip, but the later windows have cusping of ordinary type. Tom Quadrangle as completed measures 264 ft. from east to west by 261 ft., with an extended west front of 382 ft. Peculiarities of masonry noted in the course of necessary alterations have practically established the fact that the east and west ranges were originally some 40 ft. shorter (measured inside the quadrangle) than they became in 1668. The spandrels of the doorways on the south and west sides of the quadrangle display Wolsey's arms, cross keys, columns in saltire, and griffins holding columns,



INTERIOR OF TOM QUADRANGLE FROM THE NORTH-WEST, AS IT APPEARS AFTER RENOVATION AND ADDITIONS MADE IN THE SECOND HALF OF THE NINETEENTH CENTURY.



OLD CANTERBURY GATE FROM THE EAST IN 1775 PREVIOUSLY TO ITS DEMOLITION IN THE SAME YEAR. ENGRAVED AFTER A DRAWING BY I. B. MALCHAIR.

as well as the royal badges of the Tudor rose, the pomegranate, rose and pomegranate dimidiated, and lions' masks. The cardinal's hat is represented in different parts of the College in various positions.

The console (see page 70) under the oriel on the west front of the south bastion (to make room for which Wolsey demolished the parish church of St Michael at South Gate) is a remarkable feature, only recently uncovered from under the accumulated dust and grime of centuries. It is sculptured with nude cherubs (one of them bearing Wolsey's pole-axe) and arabesques, in the best and earliest manner of the Italian Renaissance, the first instance of its kind to be introduced in Oxford. It had a narrow escape from the fire which occurred in this part of the College in March 1809.

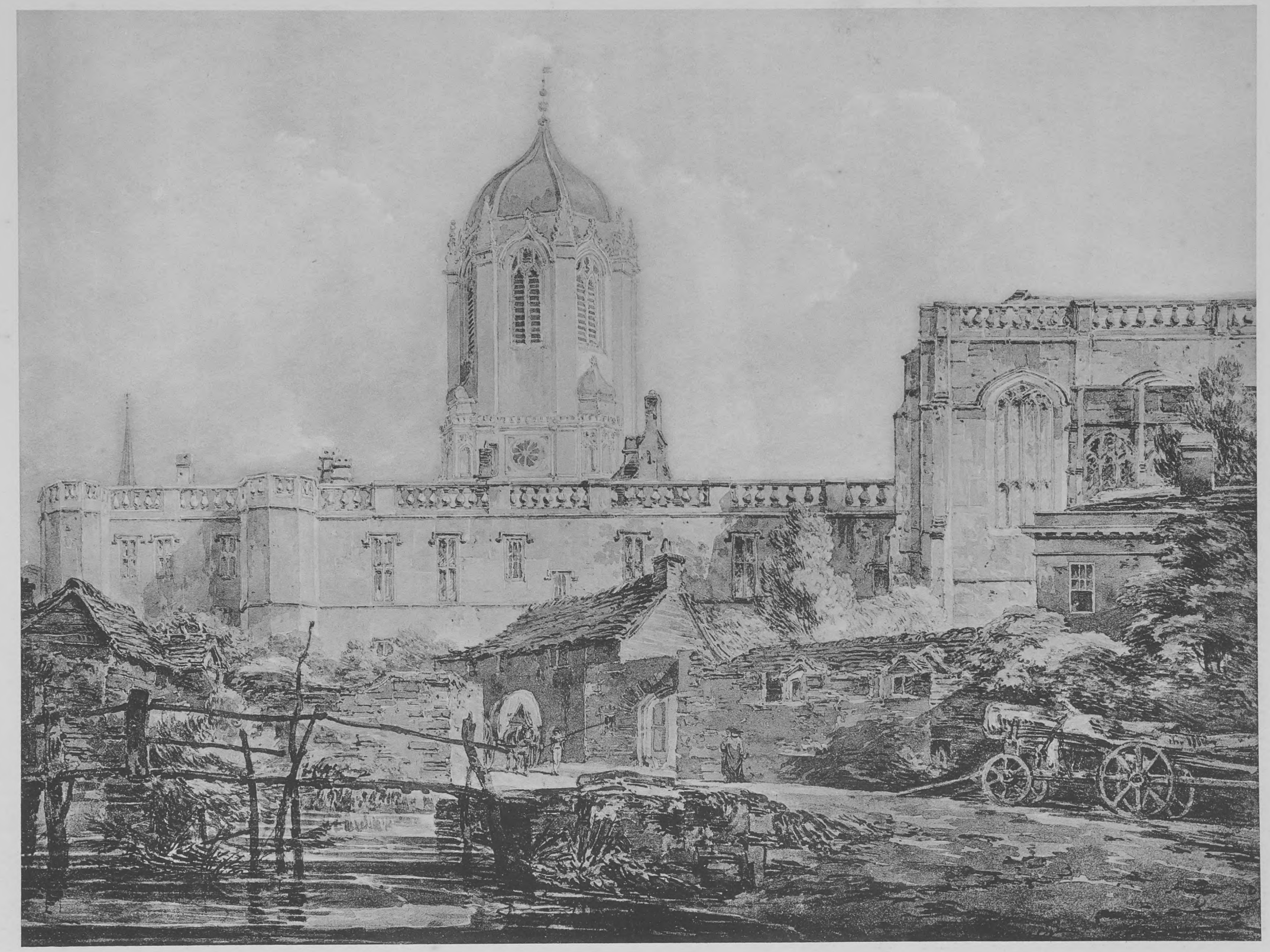
The old buildings of Peckwater Inn and Vine Hall beyond the north-east of Tom Quadrangle were demolished for the erection, between 1629 and 1638, of a new quadrangle, as depicted by Loggan. About 1674 the building between Tom Quadrangle and Peckwater Quadrangle was finished. The latter was in turn pulled down in the eighteenth century. The north, east, and west sides, containing seventy-two sets of room and canons' residences, were re-erected in 1705, while the fourth, or south, side was set apart for the new library, which was begun in 1716, but not finally completed until 1761. Designed in pseudo-Classic taste, the library was meant originally to have an open piazza on the ground floor, but this was afterwards closed in to provide more ample accommodation.

Canterbury Hall, south-east of Peckwater, dated back to 1363, although little, if any, of the buildings shown by Loggan in 1673 could have been so ancient. Completed in quadrangular form by Dean Duppa (1629-38), this part of the College remained practically as he left it until 1773, when its demolition began, that it might be rebuilt uniformly from Wyatt's design. The north and east sides were completed in 1775, and the south in 1783. Meanwhile Canterbury gate was taken down in 1775. Of Wyatt's new "Doric" gate, which took its place in 1778 and still stands, nothing need be said but that contemporary judgment approved it as a combination of simplicity with "majestic firmness."

The Chaplains' Quadrangle, to south of the old refectory, or library, was erected in 1638 on the site, and partly out of the remains, of the ancient Priory buildings. On 19th November 1669 a fire broke out here, which the authorities, no doubt having fresh in their minds the terrible lesson of the Great Fire of London, promptly isolated by blowing up with gunpowder the buildings immediately adjacent. The injury, albeit thus effectually limited, was such as to entail the rebuilding of the Chaplains' Quadrangle in 1672, with the houses adjoining, in 1678. This part of the College, comprising the "garden staircase," underwent some modernising, but nevertheless the whole stood a charmingly picturesque group until 1863, when it was demolished to give place to a strident and pretentious pile of lanky "meadow buildings," designed in pseudo-Lombardic-Gothic style by Thomas Deane.

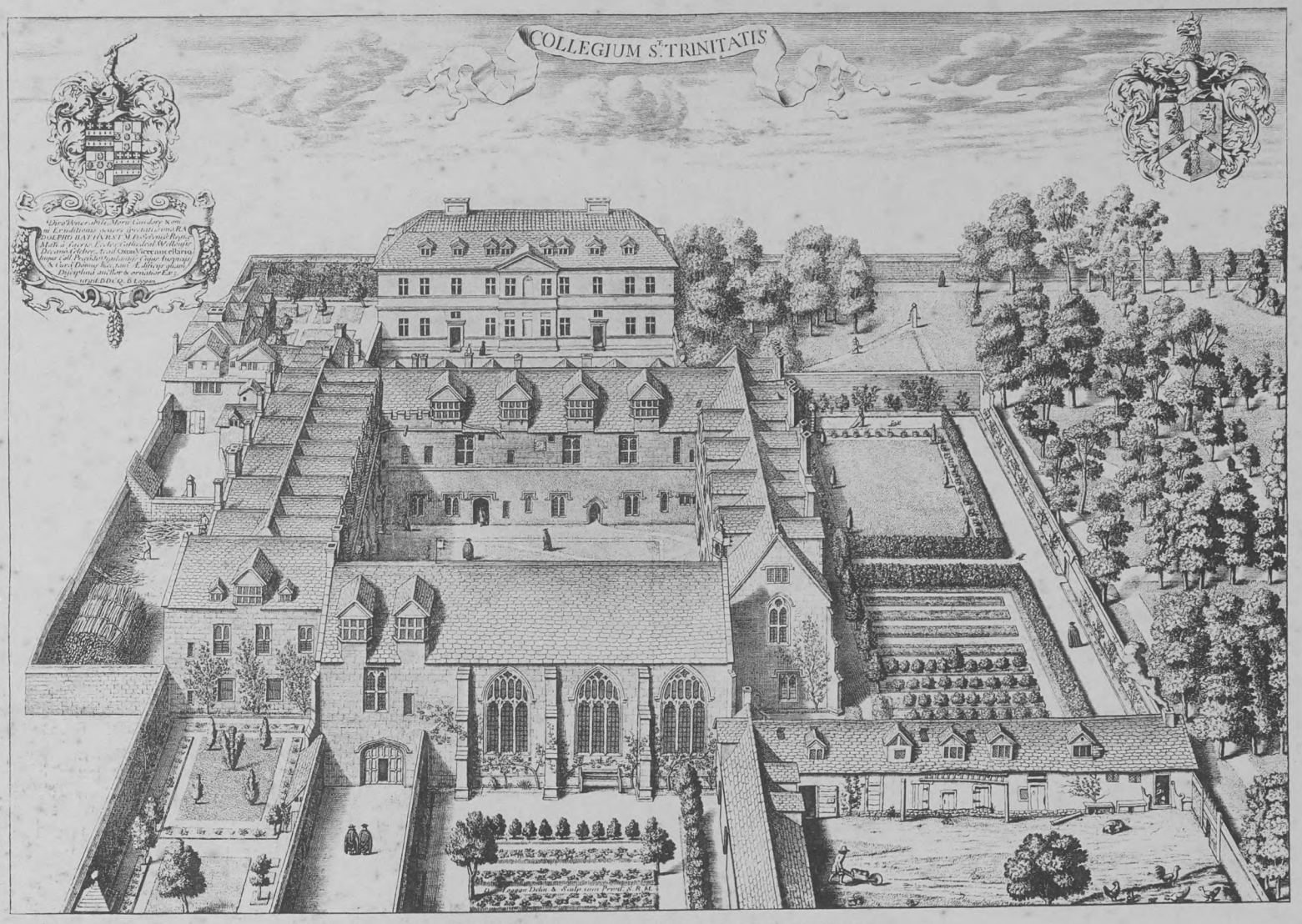


CANTERBURY HALL IN THE ACT OF DEMOLITION IN 1783. DRAWN BY I. B. MALCHAIR.

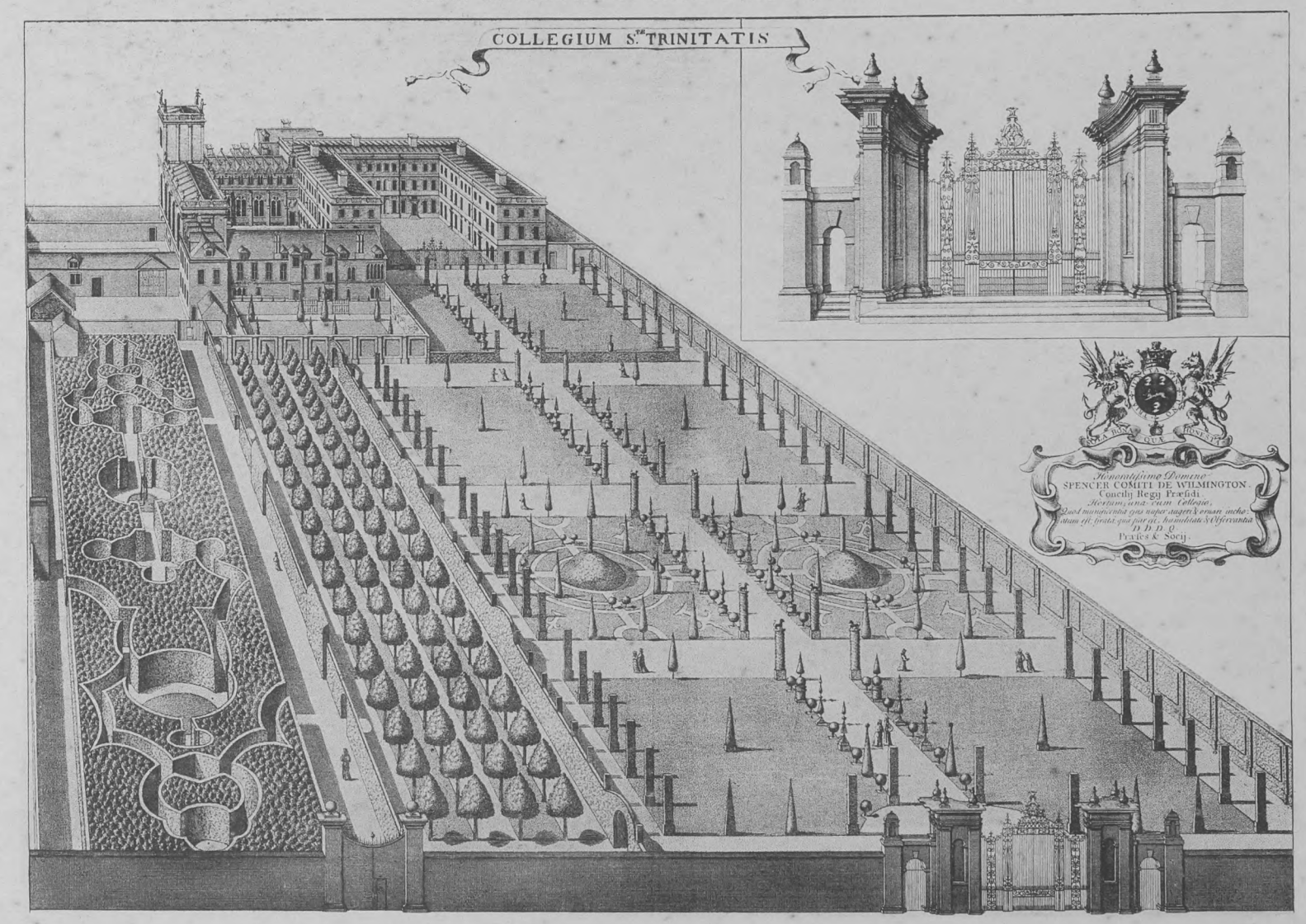


CHRIST CHURCH.

SOUTH WEST PART OF THE COLLEGE, ABOUT 1794. BY J. M. W. TURNER, R.A.



FROM THE SOUTH. BY DAVID LOGGAN, 1675.



FROM THE EAST, SHOWING THE FORMAL GARDEN AND ROBINSON'S IRON GATES. BY W. WILLIAMS. ABOUT 1730.

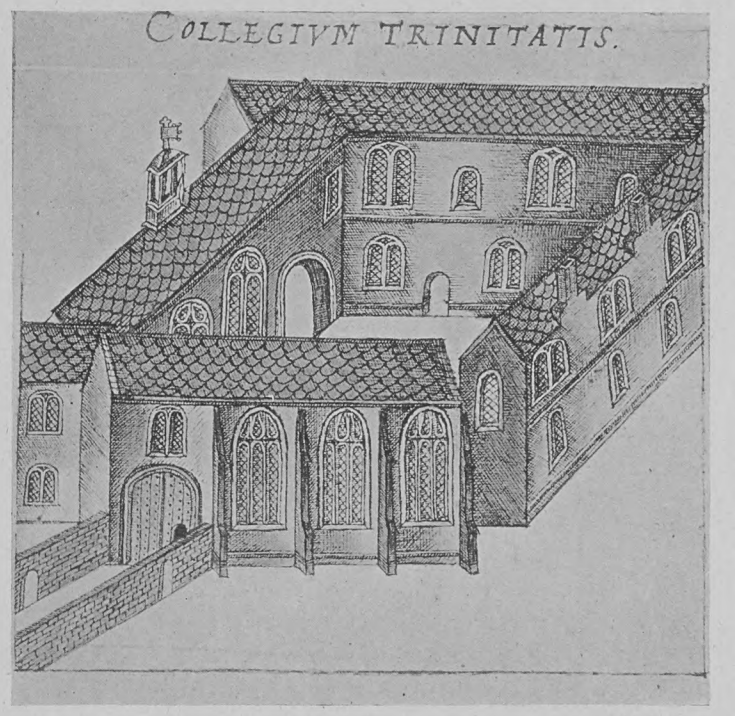
TRINITY COLLEGE.

XVI.—TRINITY COLLEGE

Although the two foundations had no intrinsic connection with one another, the site of Trinity College is practically identical with that once occupied by Durham College, and indeed incorporates some of its buildings. The origin of Durham College may be traced back to 1286-90, when a cell, or settlement, in Oxford was opened for Benedictine monks from Durham. Accordingly *domus* and *clausura* were erected, and licence obtained, between 1320 and 1340, for a chapel or oratory.

By a bequest from Bishop Hatfield, who died in 1381, the buildings were remodelled and the institution established upon a securer basis. Between 1409 and 1421 the buildings were so much extended that they more than sufficed for the accommodation of monks from Durham alone, and boarders were admitted from other Benedictine monasteries in the north, *e.g.*, from York and Whitby.

The surrender of the Mother-house, Durham Abbey, to the Crown, on 31st December 1540, involved that of Durham College, with its chapel, bell-tower, cemetery, dwellings, outbuildings, orchards, and herb and vegetable gardens. For a short time the College continued to exist in connection with the secular Chapter of Durham Cathedral, but was finally suppressed on 20th March 1544. The place lay waste from 1549, but, being conveyed on 20th February 1554-55 to Sir Thomas Pope, he founded there, in March 1555, the College of the Holy and Undivided Trinity. The dilapidations of the past few years had to be repaired, but no fresh structures were added, and the founder managed in only five weeks to put the buildings into serviceable order. The most serious defects to be remedied were those of the chapel, which was not ready for worship until 30th May 1556. This building had been erected by the aid of a bequest from Bishop Skirlaw in 1405-8. It was 60 ft. long by 26 ft. wide, and comprised three bays lit by three-light two-centred windows. The building accounts, though meagre, record the purchase of iron for stanchions and saddle-bars. The interior was divided by a screen, which bore a Latin distich with the date 1418. The quire entrance was flanked by altars, dedicated 1414 and 1417, the high altar being doubtless consecrated on the earlier date. After the period of desecration under Edward VI., it became in 1555 the chapel of the newly founded Trinity College, and its altars were hallowed by the Bishop of Gloucester in 1556. Thrice did the founder send consignments of furniture and fittings for the chapel. Most of these had come from Wroxton Priory and other religious houses, of the spoils of which Pope himself secured no insignificant share.* The last instalment included "a crucifixe of wodde paynted with the four Evangelists, to set at the entry of the Queere." In or before 1567 the founder's tomb, with recumbent life-size alabaster effigies, was erected against the north wall of the chapel and protected by an iron grate. Sir Hugh Poulet, who married the widow, gave £20 towards the completion of the monument. On the south side are four square panels of coats of arms within Renaissance wreaths, and on the west two panels with figures holding shields.



View of Trinity College from the South-East.
Bereblock, in 1566.

The time at length arrived when the College, loyal as they were to the old religion, were no longer able to resist the Reformation changes. Already in 1569-70 they had had stonemasons working in the chapel, and on 10th February had paid "*pro communionis mensa*" in place of the old stone altars, when Queen Elizabeth's special Commissioners sent an order, dated 28th June 1570, directing that everything distinctive of the unreformed faith must be removed before 12th July. Even then the College shrank from compliance, until Horne, Bishop of Winchester, *ex officio* Visitor of Trinity College, wrote on the 19th July, peremptorily commanding that all "monuments tending to Idolatrie and Popishe or devills service, as crosses . . . and such lyke fylthie stuffe used in the Idolaters temple," were to be defaced and got rid of without delay. The rood and other "abuses" complained of were accordingly removed; but the screen itself was allowed to stand, as well as the painted glass, which comprised, among others, figures of Saints Cuthbert, Oswald, and Leonard, and was said even to surpass that at New College. In 1578-79 the windows were repaired and the inscriptions in the glass transposed. At the Parliamentary visitation in 1642 it was reported that the colours showed yet "admirably fresh and lively" on that part of the old screen where the altars had formerly stood, that on the north being the altar of Our Lady of Pity, that on the south the altar of St Catherine. The President, Dr Ralph Kettell, assuring the Visitor that no respect whatever was paid to them, the paintings were temporarily spared. Under the intruded President, Harris, however, *i.e.*, between 1648 and 1658, they were obliterated by being

* A manuscript note inserted in a copy of Warton's *Life of Sir Thomas Pope* (1772) in the Bodleian Library, says: "He furnished the chapel with painted glass, taken from the choir of St Alban's Church, and with other ornaments, which he bought of the King."



Library Range of the Quadrangle from the President's Garden (on the East).

"coloured over with green." Dallaway says that the Puritan soldiers in jack-boots jumped upon the glass from the chapel windows. Finally President Bathurst razed the whole chapel to the ground, together with the quadrangle-gate and old Treasury over, by July 1691.

From the west of the entrance, stairs led up to two rooms, one, which afterwards became the Treasury, the other the present Common-room. A two-light square-headed window lit each gable-end east and west, but of these two windows the eastern one alone remains intact. It is shut off in a cupboard, and is filled with a medley of old glass, including the figure of an archbishop and fragments from the same series of figures. Also the name of William Ebchester, Prior of the College from 1419 to 1428, may be seen in the upper lights. The window overlooks the quadrangle, and externally has a label of unusual length. The gable over it has been altered into an embattled wall. Beneath, entered from the quadrangle, is a low chamber, now known as the Old Bursary. The elaborately carved cornice and wainscoting were erected in 1681. The above are among the oldest extant portions of the College buildings.

Adjoining at right angles on the west side of the quadrangle was situated the monks' old refectory, depicted by Bereblock (p. 73), with its hexagonal louvre surmounted by a flag-shaped vane. The present hall was built in 1620, the ancient structure having collapsed in 1618 owing to an attempt to undermine it with cellars. It was entered from the north-west corner of the quadrangle. To the north, in line with the west range of the quadrangle, stretched the buttery, about half of which was demolished in 1678. The south end wall still stands. In this wall is a two-centred arch, the bottom part of which having been cut off shows that the ground level was originally much lower. This arch may well denote the most ancient remaining part of the College. The original kitchen stood to north of the buttery, and was pulled down by Dr Bathurst about 1680, a new kitchen, with rooms over, having been built on the west side of the hall in 1676-77.

At the quadrangle's north side, erected probably between 1409 and 1414 and pulled down in 1728, stood the monks' parlour.

Dr Kettell's new hall, still in use, was built on the site of the old refectory, and was provided with rooms overhead, the dormer gables of which were replaced by battlements early in the nineteenth century. Over the entrance is a sculptured stone bust of the founder, erected in 1665. The interior of the hall was spoilt by the ugly plastered ceiling and wainscot of 1722-23. At the north end, however, the wainscot is a mere lining to the substantial oak screen of earlier date, still forming the south partition wall to the hall passage. This old screen is divided into three sections, with the later doors between.

"Paper (pargetted?) buildings" near the old kitchen, north-west of the hall, were erected by Dr Kettell, who was the first innovator to alter the buildings from the condition in which the founder had left them. In 1573 Kettell added garrets over the rooms beyond each end of the hall, and, in 1576-78, over the north



TRINITY COLLEGE, EAST END OF THE CHAPEL.

THE CUPBOARD ON THE LEFT ENCLOSES THE FOUNDER'S TOMB.



TRINITY COLLEGE.

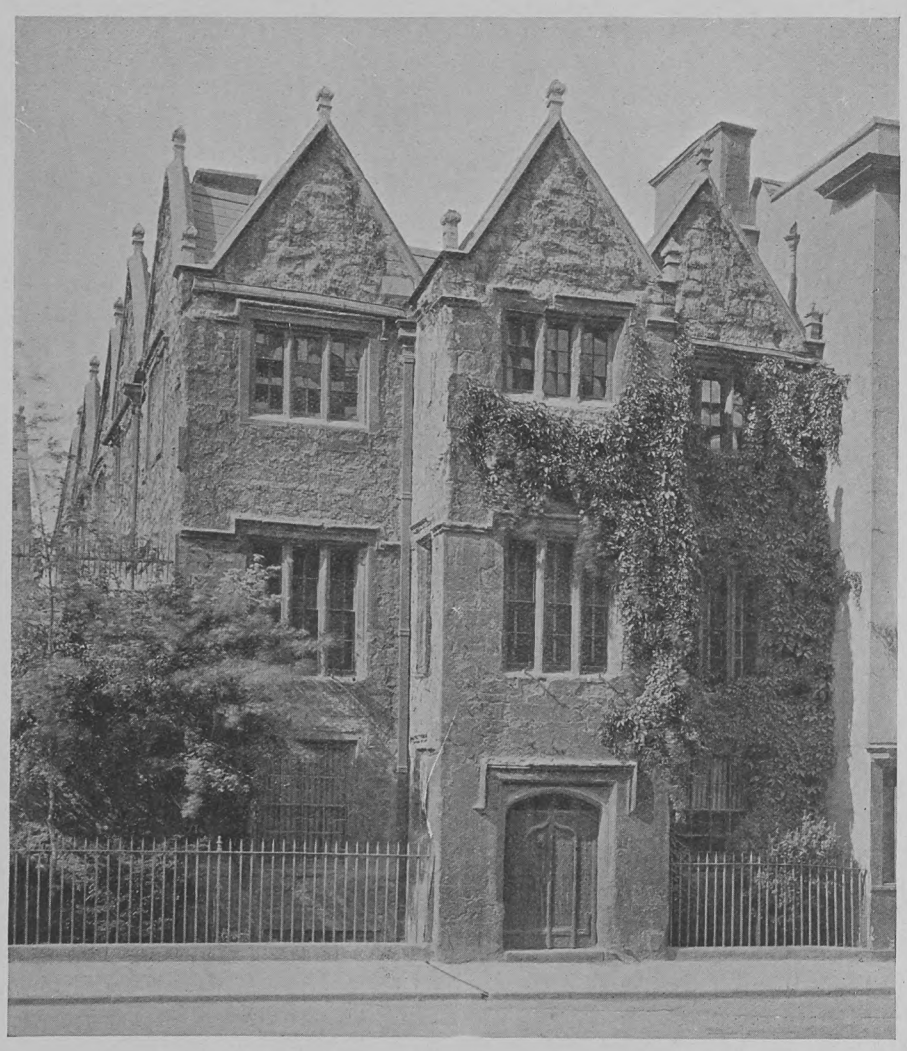
SCREEN IN THE CHAPEL, FROM THE EAST.

range of the quadrangle. So much, indeed, did he thus expend that in 1605 he had exhausted all available funds.

Of the quadrangle's east range, built 1417-21, the northern half contains the lodgings set apart by Pope for the President and turned into Fellows' rooms in 1887; the southern half (on the first floor) the library, which still serves its ancient purpose. The room is 37 ft. long by 18 ft. wide, and comprises five bays. It was fitted with desks in 1431; and with new book-cases in 1625 by bequest of Edward Hyndmer, and was again partially refitted during Dr Bathurst's Presidency (1664-1704). The accounts record the glazing in 1436 of one window, which may possibly mean that at the south end. The quatrefoil at the top contains Bishop Hatfield's arms with angel supporters. The rest of the glass in it is a medley of mediæval and later work, little, if any, of which can be in its original position. In this and the window in the Common-room cupboard should be sought any remnants of glass that may have escaped the wanton destruction in 1647. Four of the square-headed side windows of the library are fitted with glass, which, though it has suffered much repairing, belongs in the main to the fifteenth century. The southernmost window on the east side represents the four Evangelists. The second window from the south contains a named figure of St Thomas of Canterbury. The rest of the lights contain figures of bishops and of other saints, favourites with the Benedictine order; but the glass has suffered much from re-manipulation. The provenance and history of this glass are questions that have not yet been satisfactorily settled. All that is known of it is that it was placed in the library in 1765, after having been releaded as though to fit it to a new position. Perhaps the true explanation is that these remains, saved from the former chapel and hidden at some Puritan or "restoring" crisis, had been forgotten until a chance discovery led to their being re-used in their present state.



Lead Rain-Water Cistern in the President's Garden.



Kettell Hall (built 1615), from the South-West.

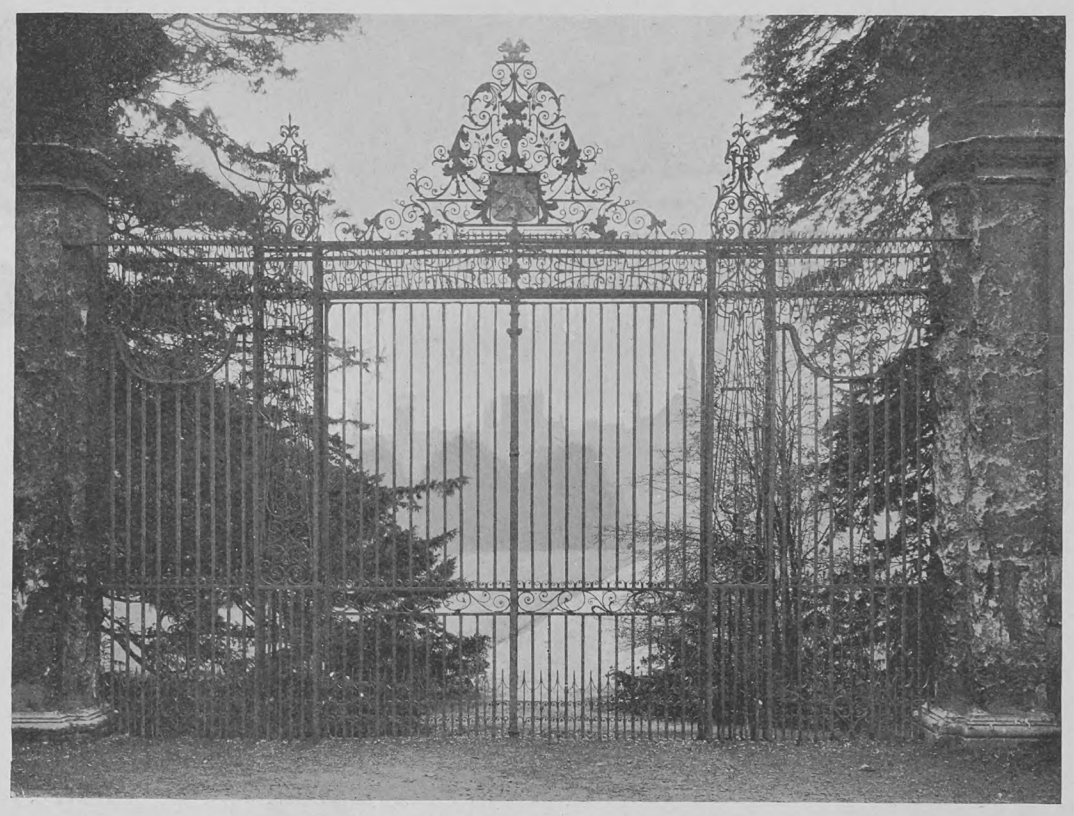
The library's timber roof, originally lofty, was lowered to a flat ceiling by Dr Kettell, who, about 1602, inserted an upper floor lit by dormers toward the east and west. From the President's private garden on the east the library range, with its picturesque grouping and irregular sky-line, presents a very attractive old-world appearance (p. 74). The President's lodging was renovated in 1616 by Dr Kettell, and again, between 1664 and 1687, by Dr Bathurst, who built a new staircase, and another also to the library. At the north end of the latter, in 1888, was discovered an ancient four-centred doorway of oak fitted with an oak door, long closed. The ceiling of the ground-floor rooms underneath the library conceals joists and boards painted with a running pattern of vine ornament. Adjoining the north-east end of the old chapel was the mediæval vestry, the doorway of which is now blocked and partly hidden by the overlapping of the present chapel. The vestry eventually served as the bursary until the end of the eighteenth century. It then became part of the President's lodging until 1887, when it was converted into a set of rooms.

It having been decided, under the presidency of Dr Bathurst, to enlarge the College, Sir Christopher Wren was consulted. He replied on 22nd June 1665, expressing his dislike of a quadrangular plan, but at the same time recommending the retention of the word "quadrangle" as a profitable bait to tempt

likely benefactors to subscribe. However, he avowed his intention, if a quadrangle should be insisted on, to provide only "a lame one, somewhat like a three-legged table." His spacious scheme for a series of stepped wings, on what is called the Versailles plan, would have involved the all but total extinction of the old College, and happily, therefore, was never carried out in its entirety. A beginning was made with the north wing of the north court, the foundation stone being laid in the summer of 1665, and the work completed in 1667-68. Thus it was depicted in Loggan's view (1675). But in 1802 the central pediment was destroyed, and the parapetted top storey raised, instead of the original dormers, while the mullioned and transomed windows gave place to sash windows. At the outset it was remarkable as exemplifying the earliest introduction of flat-pitched roofs in Oxford. The west wing was built in 1680-82, and that which forms the southern wing of the new court and the north range of the front quadrangle, in 1728. The negation of architectural motif characterising the north court, and all structures, like it, of the barrack or workhouse type, makes any attempt to describe them superfluous.

Dr Bathurst's "Corinthian" chapel, however, and "Ionic" gate-tower at the west end of it belong to a different and altogether more ambitious species of edifice. The foundation stone was laid on 9th July 1691, and the chapel opened on 12th April 1694. The building, a parallelogram, occupies the site of the old chapel, but is somewhat longer eastward. The design was in all probability that of Dean Aldrich, Wren not being consulted until 1692, when he could only suggest a few trifling modifications, such as the strengthening of the tower wall and the balustrade, so that, instead of slender pinnacles, as originally intended, it would carry the existing vases, and statues of Theology, Medicine, Geometry, and Astronomy.

The interior is divided by a screen, near the west end, into quire and ante-chapel (Plate XLI.). The ceiling decoration comprises a large oblong panel with hollow corners, between two transverse rectangular panel-strips, all three painted by a Frenchman, Pierre Berchet, in Olympian fashion, amid a setting of plaster relief. The floor is paved with an exceptionally handsome pattern in black and white marble. The walls are lined all round with a high wainscoting of oak, except in the case of the east wall (Plate XL.). Here, for distinction, the panelwork forming a reredos, with the glazed cupboards, one in each corner of the east end, and also the western screen, are executed in quartered veneer. The north cupboard confines and conceals the founder's tomb, the only surviving relic from the old chapel. On the ends of the pediments of the reredos and western screen sculptured Olympians maintain, like Michael Angelo's in the Medici Chapel at Florence, their precarious seat. Those over the reredos are allegorical figures; those surmounting the screen represent the four Evangelists, two back to back on each side. In the reredos cherub-heads, flowers, fruit and vegetables are rendered with the consummate degree of plastic realism of which only one hand, that of Grinling Gibbons, was capable. Of its particular kind no finer specimen exists in Oxford. And yet the result, embodying the highest technical skill in imitativeness, with the minimum of imaginative design, and spurning and triumphing over the limitations proper to the wood-carver's craft, necessarily fails as ornament, and is therefore worthy of wonder rather than approval. The material of which this non-integral relief work is executed is said to be lime-wood, bleached, and in some way pickled; the inside of it having a much deeper yellow tinge than ordinary lime-wood.



GATES MADE IN 1713 AND ERECTED AT THE EAST END OF THE GROUNDS.

In 1687 a new house (demolished just two hundred years afterwards) was built for the President, though never occupied by him. It stood (as depicted by Williams, Plate XXXIX.) beyond the east end of the old chapel* and partly on the site of the ancient stables, on the south side of the roadway leading to the College grove. To surround the latter with a wall Sir Thomas Pope, dying on 29th January 1558-59, bequeathed £100. Already he had, in November 1556, arranged that a house-breaker, who was demolishing the suppressed Dominican and Franciscan Friaries in Oxford, should provide 1,000 cartloads of stone for building a party-wall between the gardens of Trinity and St John's Colleges, the cost of which undertaking was borne jointly by the respective founders.

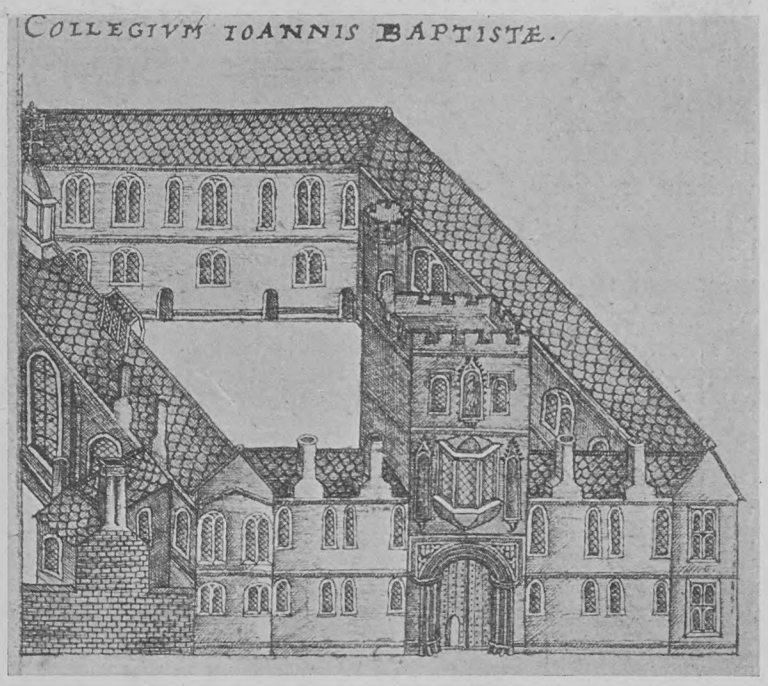
The front quadrangle, standing back some 70 or 80 yds. from the street, was in former days approached through a walled alley (depicted alike by Bereblock, Loggan, and Williams). At its south end a stone gateway upon Canditch, now Broad Street, was erected in 1396-7. A drawing of it by Francis Wise, engraved by J. Skelton in 1816, shows a four-centred archway in a coped stone wall. The pyramidal roofed summer-house

* It was the presence of this house which, when the new chapel was built a few years after, fixed its outward limit, and necessitated its ending in a blank wall, without an east window.

on the wall to east of the main gateway is believed to have been erected by Dr Bathurst. The last stone of this ancient entrance was swept away in 1733, its place being supplied in 1737 by gates and piers of ironwork, given by the first Lord Guilford, and made, apparently, by Thomas Robinson. The same ironworker had already executed, in 1713, a more elaborate pair of gates, between stone piers, in the eastern boundary wall, opposite to Wadham College. Although the effect is impaired by the addition of *chevaux-de-frise* at the top of the gates, the view seen through them is most attractive (p. 76). At about the last-named date the grounds were laid out with a lime-walk and formal gardens, depicted by Williams (1726-33) (see lower view on Plate XXXIX.). The southern section was "planted with every variety of evergreens and the walls all round covered with green yew in panel-work. Here was a wilderness . . . with a variety of mazes. . . . In the middle of all is a neat fountain with artificial flowers on the surface of the water." The labyrinth of this delightful garden remained until 1813, but everything, except the lime avenue, has now disappeared.

In spite of many changes, and of extensive buildings added in recent years, a picturesque sixteenth-century "cottage" group, abutting on to Broad Street, east of Lord Guilford's gates, has happily been preserved by being turned, between 1883 and 1887, into College rooms. Yet further from the gates, in Broad Street, stands the charming Jacobean house, Kettell Hall (p. 75), so named from its builder. It was erected in 1615, on the site of the Oriel College property of Perilous Hall, and presents an array of five stone gables on the west and three on the south, the central one being brought forward to form an entrance porch. After the house was built a door was made between Kettell Hall garden and the grove of Trinity College, thus providing a way of approach from the latter. There is no evidence that Kettell Hall was ever occupied by commoners until after the Restoration. At the expiration of the lease it reverted to the freeholders, from whom, in 1882-83, it was purchased by Trinity College.

XVII.—ST JOHN'S COLLEGE



VIEW OF ST JOHN'S COLLEGE FROM THE NORTH-WEST. BEREBLOCK, IN 1566.

LICENCE was given on 20th March 1436-37 to Archbishop Chicheley to found St Bernard's College as a settlement for Cistercians, and he immediately proceeded to erect in freestone the requisite buildings. It does not appear, however, that the east side of the quadrangle which Chicheley began was finished in his lifetime; perhaps not as long as the Cistercians remained in possession. The College shared the fate of the monasteries and was suppressed in 1539. In 1547 Henry VIII. granted the place to Christ Church, in whose ownership it lay idle until 25th May 1555, when it was purchased by Sir Thomas White. Four days later he founded there St John Baptist's College for seculars, who entered into possession of the repaired buildings on 18th June. Sir Thomas White reconstituted his College on 5th March 1557.



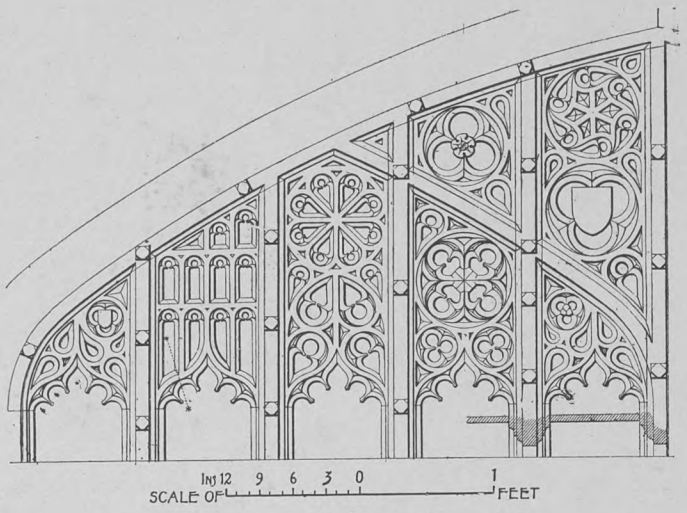
STATUE OF ST JOHN BAPTIST IN THE UPPERMOST NICHE OF THE GATE-TOWER.

The north, south, and west sides of the quadrangle are those of the Cistercian College. The chapel and hall are situated in one continuous range on the north side, the hall at the west of the chapel; and the earliest extant representation (by Agas in 1578), showing an uniform row of seven windows, suggests that both were erected together on a concerted plan, although the commonly received account is that the hall was built in 1502, and the chapel not finished for about a quarter of a century later. Where the monks worshipped at the outset is not recorded.

The chapel, consecrated in 1530, was a parallelogram, 80 ft. long by 27 ft., and contained three altars. Two of these doubtless stood against the screen which, according to Cistercian usage, would divide the quire from the retroquire, the latter coinciding with the customary Oxford ante-chapel.

Sir Thomas White, having secured the property, repaired and beautified the chapel in magnificent style, with all the ornaments and fittings requisite for Catholic worship. These, however, he himself took away again, on the reintroduction of Protestantism under Queen Elizabeth.

Beneath the east end of the chapel, are the vaults of Sir Thomas White and



DETAIL OF THE MAIN ENTRANCE DOOR.
DRAWN BY A. W. PUGIN.

of Archbishops Laud and Juxon. The latter was buried there on 9th July 1663, and Laud on the night of the 24th. In 1618-19 the easternmost window on the north side was removed, and in its place a gallery erected for a costly pneumatic organ, the gift of Sir William Paddy. It survived down to 1768. The east window was fresh-filled with painted glass early in the seventeenth century. The chapel comprises four bays between a half-bay at each end. The westernmost half-bay constitutes the ante-chapel. The easternmost part, comprising a bay and a half, has no side windows, for, on the south the chapel communicates with the President's lodging through a low pew near the sedilia, and on the north the chapel opens, through a pair of low arches, into a fan-vaulted mausoleum chapel. This mausoleum, with a vault underneath, was added by President Baylie, probably between 1633 and 1648. The design is so remarkably good that, but for the introduction of some turgid mitres between the fans, and six debased shields in a row of cartouches along the ridge, it might almost have been built a century earlier. Between 1663 and 1678 the chapel was subjected to an abnormally destructive "restoration," the glass and tracery being taken out, and the windows remodelled with semicircular heads. The painted glass was removed, it is alleged, "to obtain more light," but the "restorers" themselves gave the lie to this plea by blocking up the lower part of the windows with solid masonry. In the course of the same process, about 1677, the altar-steps and the floor were paved with black and white marble; and new Classic wainscoting and seats supplied, as well as a "Corinthian" screen, on which a new organ was set up in 1769. Under Dr Fry's presidency (1757-1772) the chapel underwent another costly "restoration" with pagan embellishments, which remained until 1843, when, together with the "Corinthian" screen, they were abolished by Blore, who restored the building "in the third Pointed style." Finally, in 1890 and 1892, the east end was decorated by the late Mr C. E. Kempe.

The west end of the chapel is still surmounted, as it was in the days of Bereblock (1566), by a polygonal lantern-like bell-cote, now sadly falsified by "restoration."

The hall, as described in a survey of Henry VIII., was 30 ft. long (*i.e.*, from the screen to the dais end) by 27 ft. wide, having below it a cellar of the same size, while over the hall and entry thereto was a fair chamber. There is nothing to show how this upper floor was lighted. Sir Thomas White repaired the hall within and without, reglazing the windows, the tracery of which, however, was cut away in the seventeenth century. The hall's original Perpendicular roof of timber-work remains, but has been completely hidden behind a depressed barrel-vaulted ceiling. This disfigurement was perpetrated between 1757 and 1772, when the hall was lengthened westward to the present dimensions of 53 ft. 6 in. from the end to the screen. The extension was then roofed with a plain wooden framework, and the new and the old alike ceiled over with the same hideous plaster mask.

Underneath the north-west part of the front quadrangle is a fine vaulted crypt, or cellar. The gate-tower was among the earliest of Chicheley's College buildings, probably *circa* 1437, and still to a great extent preserves its beautiful mediæval aspect. As Bereblock's drawing (1566) shows (p. 77), the first range consisted originally of two floors only, but eventually attics with dormers were added, and the roof made less steep. When Dr Ingram wrote in 1837, he observed that the weather-marks yet showed where the original high-pitched roof had joined on to the tower. The latter contains the muniment room, and has an embattled parapet. During the siege of Oxford by the forces of the Parliament in 1646, the tower of St John's was struck, fortunately without very serious harm being done, by a cannon-shot, now preserved in the Library.

Architecturally the treatment of the gateway is peculiar, for the label is continued down to the ground in the shaft which forms the outermost order of the door-frame. The latter thus projects forward from the face of the wall—an unusual arrangement. The arched opening is four-centred, and is fitted with the original oak doors, the heads of which are enriched with the finest Perpendicular tracery of any gate in Oxford. They are strengthened on the inside with a stout framing of diagonal timbers. The entrance under the tower is groined and vaulted in stone. Between two empty niches over the gate, there projects westwards an oriel, regrettably shorn of the mullion, tracery, and cusping which enriched it in Loggan's time (1675). In the second



THE COMMON-GATE FROM THE WEST.



ST. JOHN'S COLLEGE.

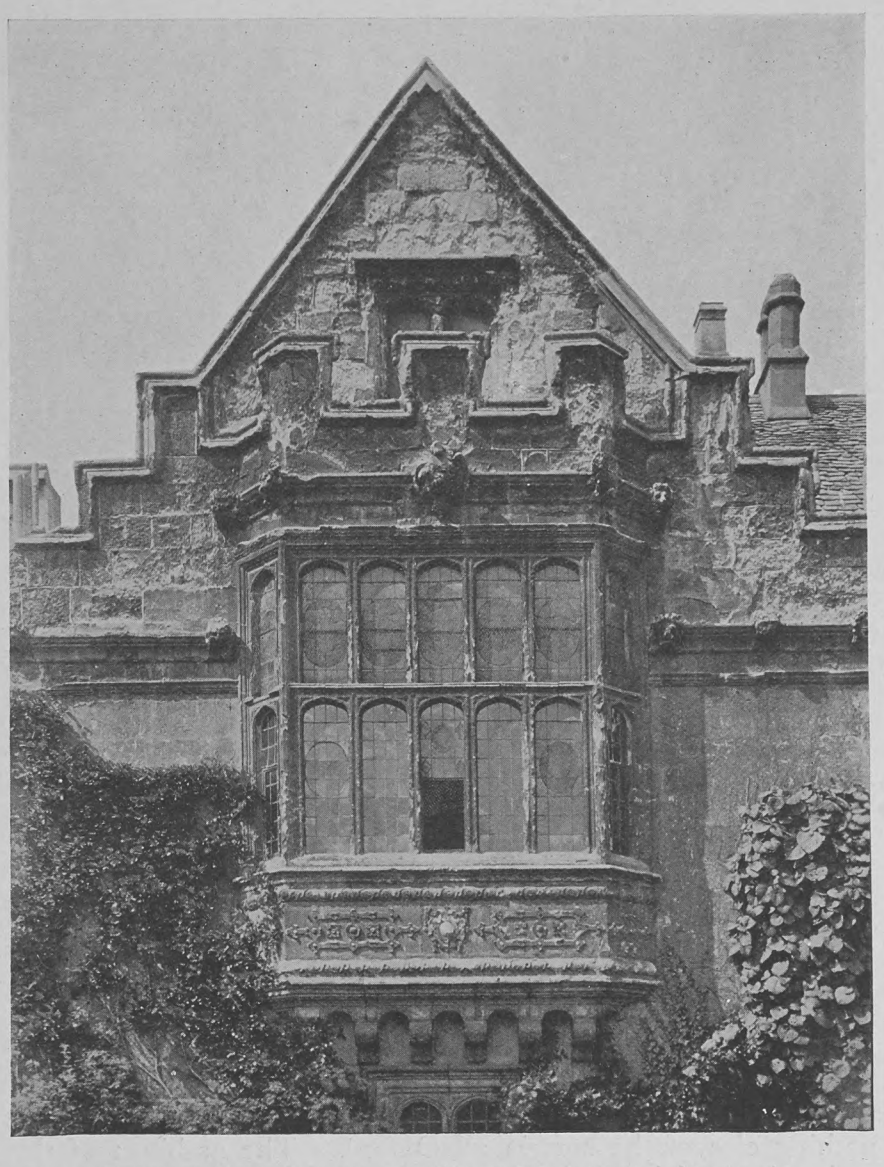
GARDEN FRONT FROM THE EAST.

floor stage is a niche containing a fifteenth, or early-sixteenth, century statue, commonly said (as indeed one would naturally suppose) to represent St Bernard. Notwithstanding, the raiment of camel's hair, with the beast's head distinctly visible, hanging down below the knees of the saint, leaves no manner of doubt that the figure is meant for St John Baptist (p. 77). The niche within the quadrangle is empty.

According to the survey in Henry VIII.'s reign, the west and south sides of the quadrangle contained eighteen chambers varying in size from 22 ft. to 26 ft. by 18 ft. On the wall of the upper storey, facing the modern "Martyrs' Memorial," are some huge blocks of stone, believed to have been transported from the ruins of Beaumont Palace, which was given by Edward II. to the Carmelites, and was situated near the north-west of the present Beaumont Street.

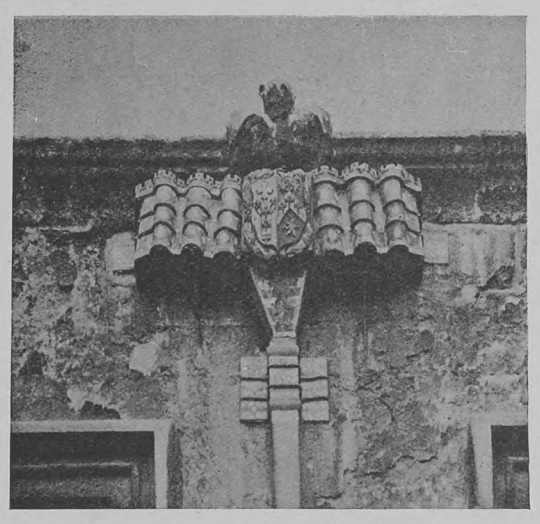
Before Henry VIII.'s survey, the quadrangle's east side remained unfinished, or else had fallen into dilapidation. It measured 112 ft. long, and was designed to be 19 ft. wide internally. The walls had been carried up a considerable height, but presented a rough and uncompleted appearance. The east range, including the President's lodging at its north end, was not finished until 1597.

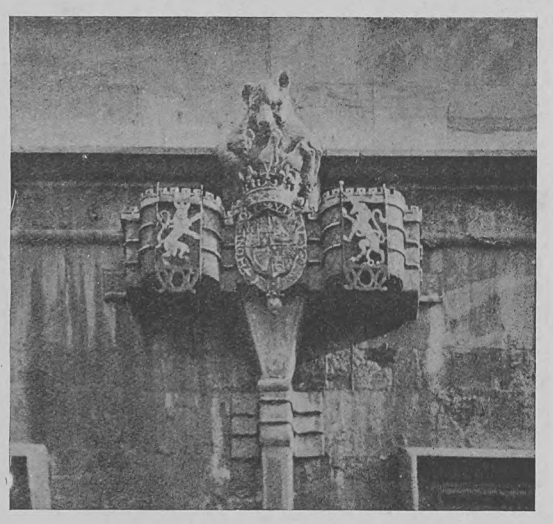
Meanwhile, in 1573, the authorities had been "constrained, . . . partly from coldness, partly from want of room, . . . to overloft all chambers in the College." Ten years later new "footstepps" were made "to every chamber dore." The accounts of the same year, 1583, contain a number of items for materials and work about the "lofer" (louvre) of the pigeon-house. This building appears to have stood beyond the north-east of the quadrangle. Eight new stone windows were provided, and the inside walls of the quadrangle battlemented in 1616. It is clear that a room on the east side of the front quadrangle, was set apart as a library as early as 1560, but it either proved inadequate, or, as Wood affirms, had become ruinous by 1596, when the library, which still exists, on the first floor of the south side of the inner quadrangle was constructed, largely out of material from the White Friars' Convent. This library, with rooms below on the ground floor, was not built to be part of a quadrangle, but finished off as a wing, with a gable and window at its east end. Late in September 1617 an alarming fire broke out "under the staircase in the Chaplain's chamber, by the library." On 26th July 1631, Bishop Laud caused the first stone to be laid of the inner quadrangle. His plan was to connect the library wing in the south side with an extension on the east side of the quadrangle, the first floor of the new range being designed for the custody of manuscripts, rare volumes, and mathematical instruments. The inner quadrangle was finished in 1636, the entire cost (save a contribution by the King of 200 tons of timber from the royal forests of Stow and Shotover) being defrayed by Laud, who, ere its completion, had become Primate; hence its name of "Canterbury Buildings." The north side, comprising three staircases, was set apart by Laud's express direction, for commoners' rooms, except its western extremity, which, to the extent of 39 ft., was assigned to the lodgings of the President. At the same time his accommodation was increased by extra chambers on the east side of the old quadrangle, forming a long gallery with six windows on the east.



Oriel at East End of the South Wing of the Library.

The passage between the front and back quadrangles is fan-vaulted in two bays. The passage from the back quadrangle into the garden is likewise fan-vaulted, but in one long bay only, the centre part of which is





Leaden Rain-Water Heads in the Inner Quadrangle

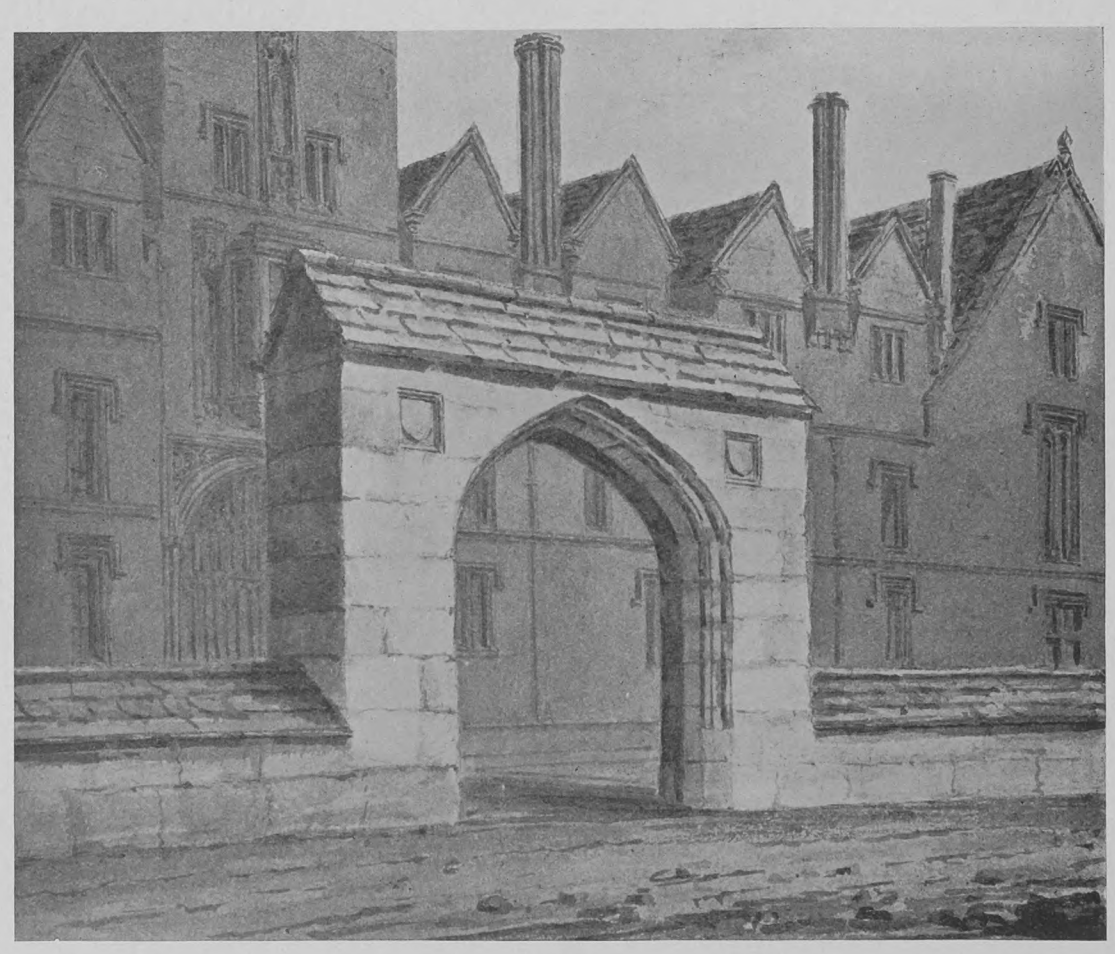


View from the North-West. By George Hollis, before 1830.

ingeniously contrived to form a group of diminutive pendants.

The eastward front, overlooking the gardens, is the grandest example of Oxford Gothic in existence. It comprises a gable at each end and five oriels, presenting such a long stretch, that the eye at close quarters scarcely perceives the too regimental symmetry of the parts, whereas, seen in perspective, or from some way off —its hard lines softened by distance, amid a lovely setting of leaves and foliage —all defects in the composition are charmed away and vanish. The interior of the quadrangle consists principally of tame repetitions of Caroline Gothic features.

Tradition, supplying the lacuna of documentary evidence, has persistently ascribed the design to Inigo Jones, and perhaps not incorrectly; for the open arcades of the east and west ranges in the quadrangle may bear comparison (certain minor details excepted) with the highest achievements of the Italian Renaissance. There is nothing else of the sort in all Oxford. The architect of these arcades obviously had gone for his inspiration to authentic models of the Renaissance at its purest and noblest. The prototype may well have been the arcade of Brunelleschi's Foundling Hospital at Florence, a work dating from 1419. The motif, a favourite one with early Renaissance architects, of a circular panel of sculpture in the middle of each spandrel, is further elaborated at St John's, where not only are the circles occupied by busts of the Sciences and the Christian Virtues, but the remaining space of the spandrels is also filled by sculptured books and various appropriate accessories. The only palpable sign of decadence is the exaggeration of the keystones, which, terminating in human heads, and grotesque masks, obtrusively break the perfect sweep of the round arches. The rest of the design is simplicity itself. Doric columns are introduced, not like the impotent dummies of Græco-Roman work, but to perform the proper function of columns. They sustain the arches; and in their turn the arches spring organically from the columns. The shafts are solid monoliths of Bletchingdon marble, a material which Juxon is said to have met by the merest chance

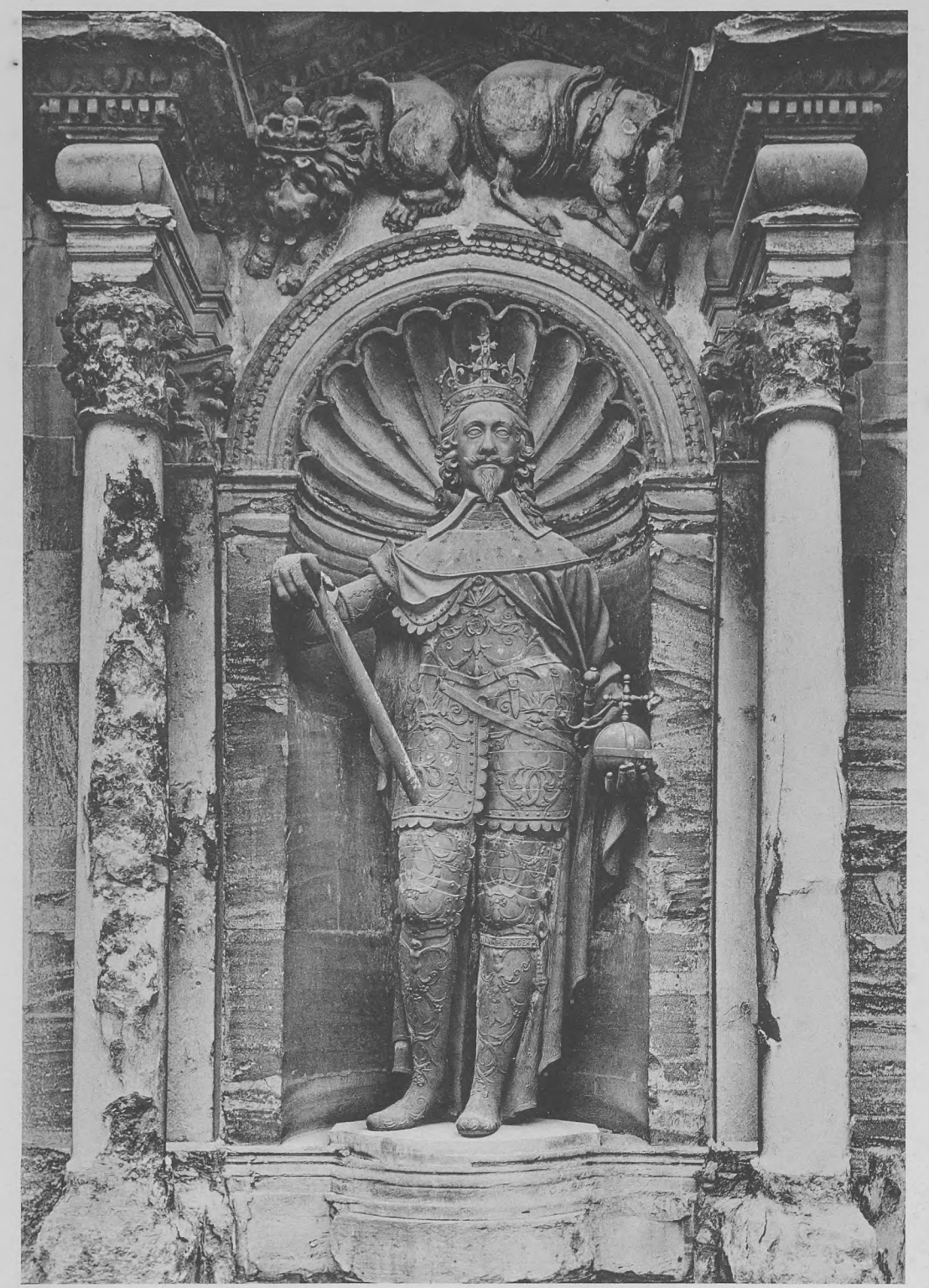


Gateway (now demolished) of the Forecourt. By J. C. Buckler, 1810.



ST. JOHN'S COLLEGE.

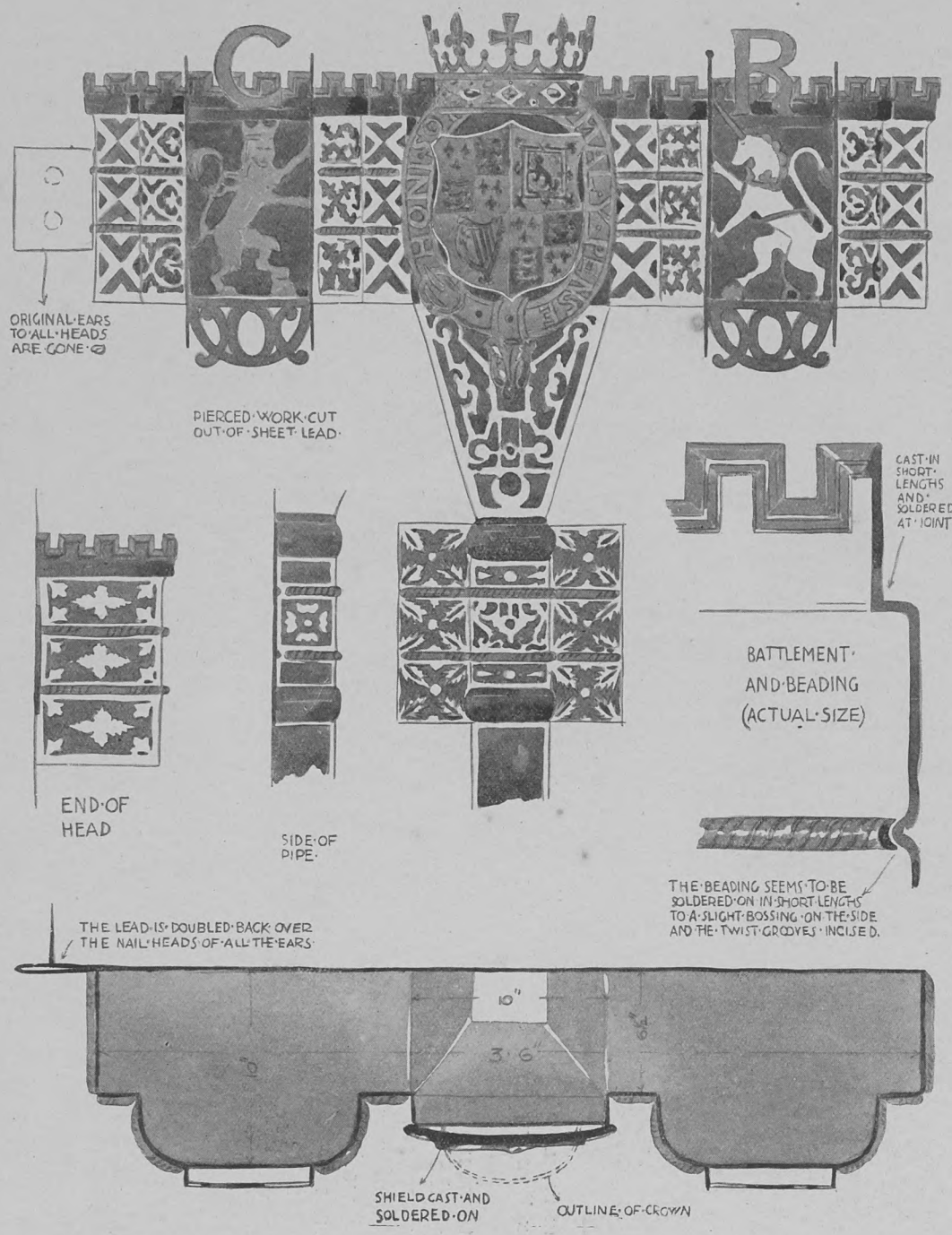
PART OF THE INNER QUADRANGLE FROM THE WEST.



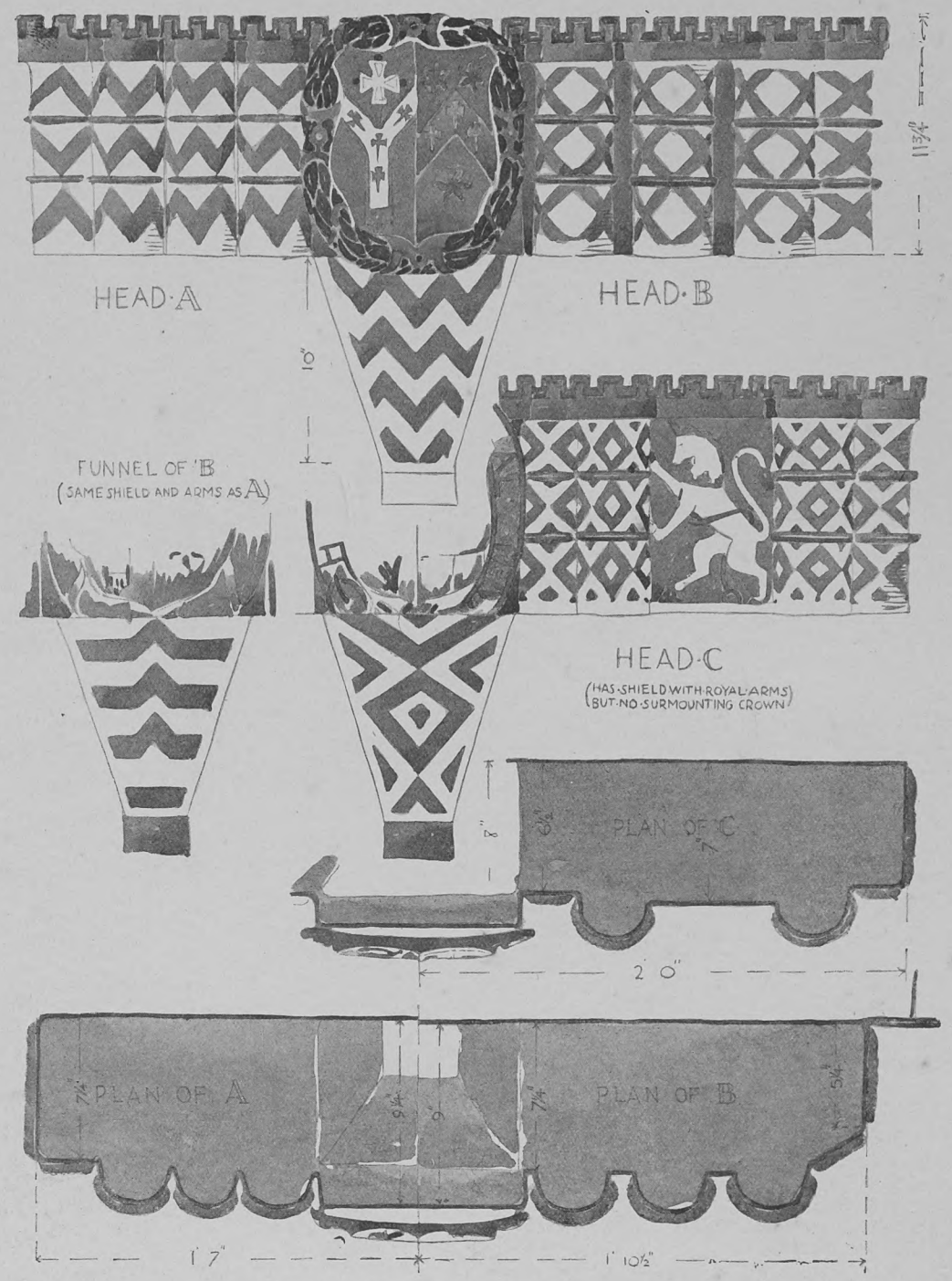


ST. JOHN'S COLLEGE.

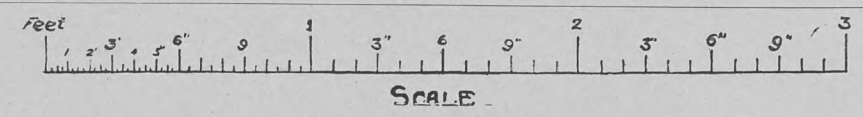
BRONZE STATUES BY HUBERT LE SUEUR, REPRESENTING KING CHARLES I. OVER THE EAST ENTRANCE, AND QUEEN MARY, HIS CONSORT, OVER THE WEST ENTRANCE.



PLAN OF HEAD.

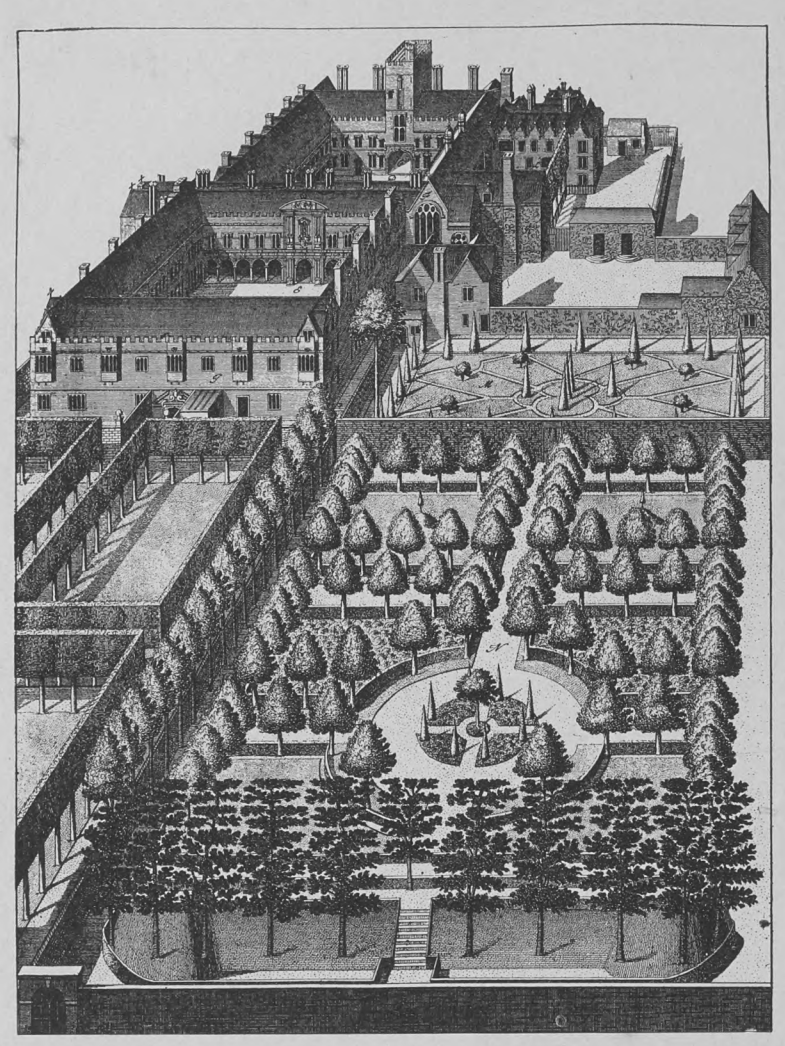


PLAN OF HEAD.



Lead Rain-Water Heads. From Water-Colour Drawings by F. W. Troup, F.R.I.B.A., in the Possession of Lawrence Weaver.

whilst on a hunting expedition. The arcades are divided in the middle of the façade by a commonplace pseudo-Renaissance frontispiece. But the glory and ornament of the whole College, and such that remains unrivalled by anything of the period in this country (except the famous equestrian statue by the same master-hand at Charing Cross) is a pair of life-size statues in bronze of Charles I. and his consort, which adorn the niches of the frontispiece over the east and west entrances. The niches are shell-headed, and are surmounted each by a lion and unicorn, in high relief, and in not very dignified, nay, almost skulking, attitudes. The pair of royal statues, misattributed to F. Fanelli, of Florence, was in fact modelled by Hubert le Sueur,* whose agreement with Laud, dated 20th March 1633, is preserved among the State papers. Duly finished in 1634, the statues were presented by Laud to the College. Though the King Charles at St John's is not so fine a figure as that at Charing Cross, the Queen Mary unquestionably surpasses them both. Full of tenderness and dignity, her statue is the very embodiment of gracious womanliness and sovereignhood; the exquisite hands so meet for kissing that even the staunchest Republican, in withholding, would hunger tormentedly to pay them the homage their eloquent, mute majesty demands. If these superb statues are not so well known and appreciated as they deserve, the reason is that they are too high up to be seen to advantage, being placed at a level of over 23 ft. from the ground. Under the Commonwealth they were taken down and offered for sale, but loyalist hands managed to get hold of them and to convey them to some safe and secret hiding-place, until after the Restoration (Plate XLIV.).



View of the Formal Gardens from the North-East.
From an Engraving by W. Williams, 1726-33.

Another feature must on no account be passed over, viz., the leaden rain-water heads, which are contemporary with Laud's buildings, and are surpassed only by the earlier examples at Haddon Hall. On the north and south sides are two magnificent specimens, heightened with gold and colours, which, having become very faint, were carefully restored toward the end of the nineteenth century, by Mr F. W. Troup, architect. The accompanying illustrations are from water-colour drawings by him. Two of the rain-water heads bear the royal arms of Charles I., within the garter, flanked by lion and unicorn (p. 81). These last are fretted out of sheet lead and fixed about an inch in front of the other part, with the result that the shadow behind throws the silhouetted supporters into prominent relief. The two other rain-water heads have the arms of the See of Canterbury, impaling Laud, encircled by green wreaths, bound with red ribbon. All the heraldry is displayed with its proper tinctures. The black and white designs of the four funnels are different. At each of the re-entering angles of the quadrangle is a rain-water head of plainer character but of the same period.

During a violent storm in the winter of 1661 half of the battlements on the east side of Laud's Quadrangle were overthrown, and three chimneys crashed through the roof of the old library. In order to impart a fictitious appearance of Gothic to Laud's Library the fabric and fittings were literally ravaged under the misdirection of Blore. The presses, which, for the better preservation of their contents, Laud specially provided with hinged shutters, were swept away, and all the bookcases, save two, which, with the archbishop's arms and other contemporary ornaments upon them, happily yet remain, one in the gallery of the President's lodging, the other in the east wing of the library itself. The slopes of the roof were lined with sham rafters in plaster, painted and grained to simulate timberwork. A series of feminine angels, cast from a single mould, was attached to the braces, and the quaint pendants in the middle of each truss were replaced by alternate mitres and shields. More recently the old library, which was ceiled with a barrel-vault of plasterwork, has had the latter hacked away in favour of a seven-cant timber roof, which, at any rate, has the negative merit of unpretentiousness The oak panel-work of some of the rooms in Laud's Quadrangle was at one time painted yellow and blue, a disfigurement not long since removed.

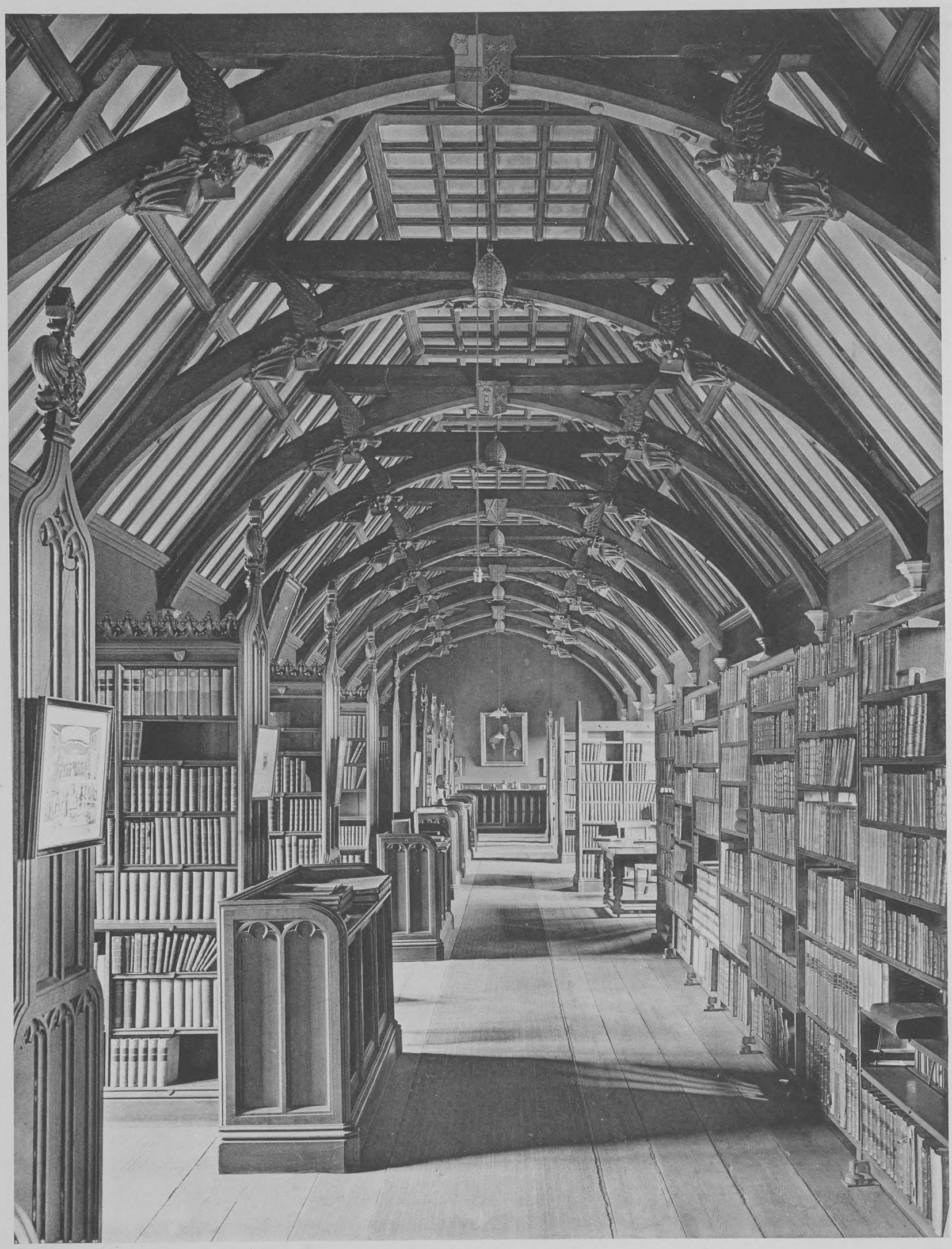
On the north-eastward part of the College are to be seen gables of the same pattern as at University and Jesus Colleges, viz., ogee-shaped and surmounted by a semicircular miniature pediment.

By bequest of Dr William Holmes four sets of rooms for Fellows were erected, between 1675 and 1700, on the site of the old Dolphin Inn to the south-east of the front quadrangle.

The Common-room, to north of the chapel, was rebuilt in 1676. Externally unattractive, its interior is elaborately wainscoted and has a shell-work stucco ceiling by Roberts.

The original kitchen, 42 ft. by 27 ft., stood close to the north side of the hall. At the north-west angle of the latter in 1613 Thomas Clark, senior cook, built another kitchen, with a cellar beneath and four rooms above, the College contributing three loads of lime, five of old stones, and three trees, and in 1638 adding further to

* It is known that, in 1638-39, Inigo Jones was associated with Le Sueur in providing a new pulpitum, adorned with statues of James I. and Charles I., for Winchester Cathedral; a fact which lends support to the belief that the same artists might have collaborated at St John's.



ST. JOHN'S COLLEGE.

INTERIOR OF THE EAST WING OF THE LIBRARY FROM THE SOUTH.

Clark's work. The fractable gables of this part of the College are of a strange shape that has led to their being commonly called Spanish. Beyond there was a plain wall and doorway, as illustrated by G. Hollis (p. 80); but about 1830 both were "Gothicised." More recently, the west front of the College has been extended northwards, new buildings, designed by Sir Gilbert Scott, taking the place, in 1881, of Wood's buildings, with a new gateway on the ancient site of Greek Hall.

On 5th April 1576 the freehold of a plot of ground, extending 208 ft. in front of the College by 44 ft. wide, was acquired, enclosed with a low stone wall, and planted with trees. The walls still remain, but the gateway in the middle, a structure 14 ft. high by 18 ft. 6 in. wide, had been demolished long before 1837. How noble an approach it made to the College may be gathered from Buckler's drawing (1810), in which the artist, to display the buildings behind, has omitted the trees (p. 80). The arch in perspective is shown also in Rooker's drawing for the *Oxford Almanack* of 1776.

On 23rd July 1558 Sir Thomas White enlarged the original area of the College grounds by three additional acres, which in 1612-13 were enclosed by walls at the cost of a Fellow, Edward Sprot. By 1695 large, but not very elaborate, gates of iron, partly gilt, guarded the opening in the eastern boundary wall.

The garden itself was divided into two parts, inner and outer. Of the latter a description in 1748 tells how the walks were "planted with Dutch elms (stunted pollards), and the walls covered with evergreens." The "inward garden" had "a terrace, a mount, a wilderness, and well-contrived arbours."

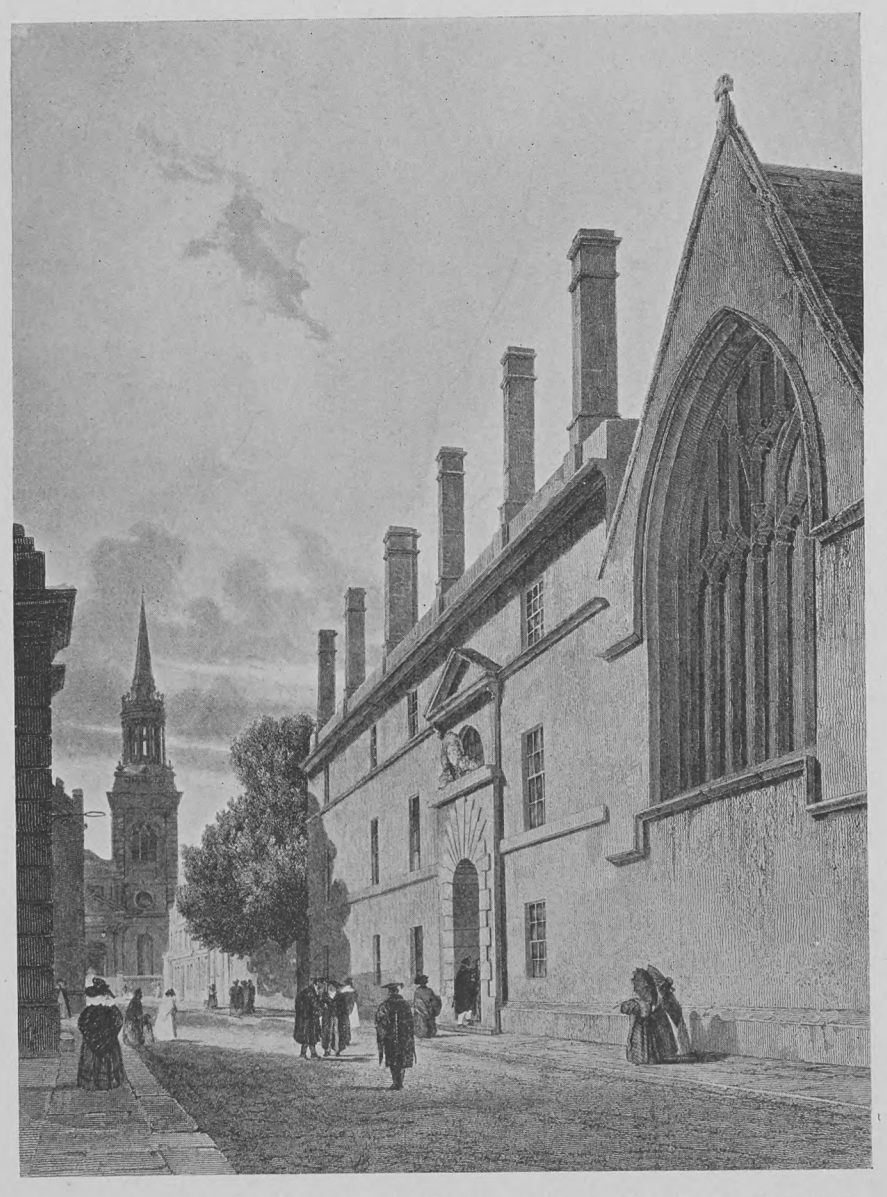
XVIII.—JESUS COLLEGE

On 27th June 1571, at the suit of Hugh Price, Treasurer of St David's, Pembrokeshire, Queen Elizabeth granted a charter to found Jesus College on the ancient site of White Hall. A quantity of timber from the royal forests of Shotover and Stow was given for the buildings, which shortly began with the east side of what is now the front quadrangle.

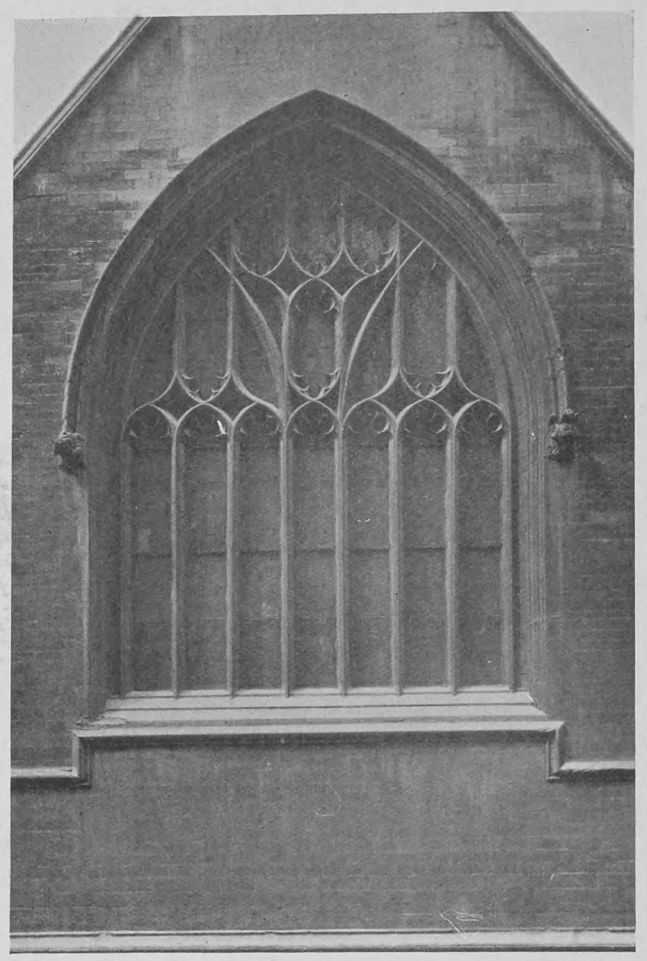
What the east front, upon Turl Street, was like is shown by the engravings of Loggan (Plate XLVI.) and Williams. There were two floors, with dormered garrets above. There was no tower over the gateway, which consisted of a four-centred arch, flanked by quasi-Doric columns, repeated in the first floor stage. To right and left, beyond the columns, was let into the wall a pair of small tablets, each inscribed with a Latin distich commemorative of the founder. The front remained practically as built until 1756, when it was badly remodelled, as illustrated by G. Hollis, with sash windows; the dormers turned into a top storey under a heavy cornice; and the gateway into a rusticated arch, surmounted by a device with Price's arms. All this was changed again a hundred years later, when, under Buckler's direction, in 1856, the front was reconstructed, with gate-tower and turret, after the orthodox Oxford fashion.

During the early stage of the building operations the College was housed in the old portion of White Hall, on the site of the west side of the front quadrangle. No more than the east side and adjoining part to the south side had reached completion by August 1574 when Price died, having already spent £1,500 on the work.

The chapel, a parallelogram on the north side of the quadrangle, was begun in 1613 and finished in time to be dedicated on 28th May 1621. Over the west end is a louvre-like bell-cote. The present door is not the original, an older one having been discovered when the south wall was being refaced in the nineteenth century. The interior retained the contemporary wood fittings until the "restoration" in 1864. The west end is separated, to form an ante-chapel, by a screen, with the arms of Principals Thelwall and Jenkins. The building was soon found to be too small, and accordingly had to be lengthened eastwards in 1636. The original position of the east wall is marked by an arch between the quire-stalls and altar—an arch originally narrow, having



STREET FRONT FROM THE NORTH-EAST, AS IT WAS FROM 1756 TO 1856.
DRAWN BY G. HOLLIS.



East Window of the Chapel, executed in 1636.

been formed by removing the tracery of the old east window and opening the latter down to the ground. But it was widened, and thereby an historic document falsified, in 1864. The east window of seven lights is, notwithstanding its late date (1636), a marvellously good specimen of Perpendicular, but there is no second order among the tracery, all the fillets being on one plane. In the course of "beautifying" in the days of Dr Jonathan Edwards (1686 to 1712), the floor was paved with black and white marble in 1690. Later, Viscount Bulkeley (who received the degree of M.A. in 1773) presented a large painting, 9 ft. 10 in. by 6 ft. 10 in., a copy of Guido's "Contest between St Michael and Satan." Presumably it was to make space for the display of this Titanic altar-piece that the east window, the finest feature in the building, was walled up; remaining thus until 1855, when Buckler reopened it. He, moreover, introduced carved dripstone terminations in place of the continuous string-course of the original work.

A sum of £300 from Price's bequest was utilised toward the building of the hall about 1617. The latter stands in the west range of the front quadrangle, the dais being at its extreme north end. The oriel-bay, comprising five sides of an octagon, and having ten transomed lights, projects westward. Three square-headed windows light the east side; one window lights the west side, the two corresponding spaces being occupied respectively by the fireplace, with its sturdy buttress-like chimney, and the oriel above mentioned. The windows were enriched with armorial glass. The open timber roof of hammer-beam construction, with Jacobean pendants, and with balusters in place of tracery in the spandrels, was ultimately closed in with a stucco ceiling, to allow of an upper stage being inserted under the roof for increasing the accommodation of the Principal's lodging. The screen at the south end is elaborately carved, having, appropriately in the case of a Welshmen's college, a frieze of dragons or griffins. (See illustration.)

The buttery is situated in the same range; the kitchen is still further south. Both buttery and kitchen have chambers over them, and date from about 1618 to 1620.

The Principal's lodging, built between May 1621 and October 1630, and enlarged in 1886, is at the north-west part of the quadrangle, adjoining the dais end of the hall. Over the front door of the lodging is a shell-shaped hood, which is illustrated (p. 85). The drawing-room (formerly the dining-room) has a carved wainscot which is considered to be handsome. The Principal's stables and garden, bounded on the north by Ship Street, occupied the site of the ancient Plomers Hall.

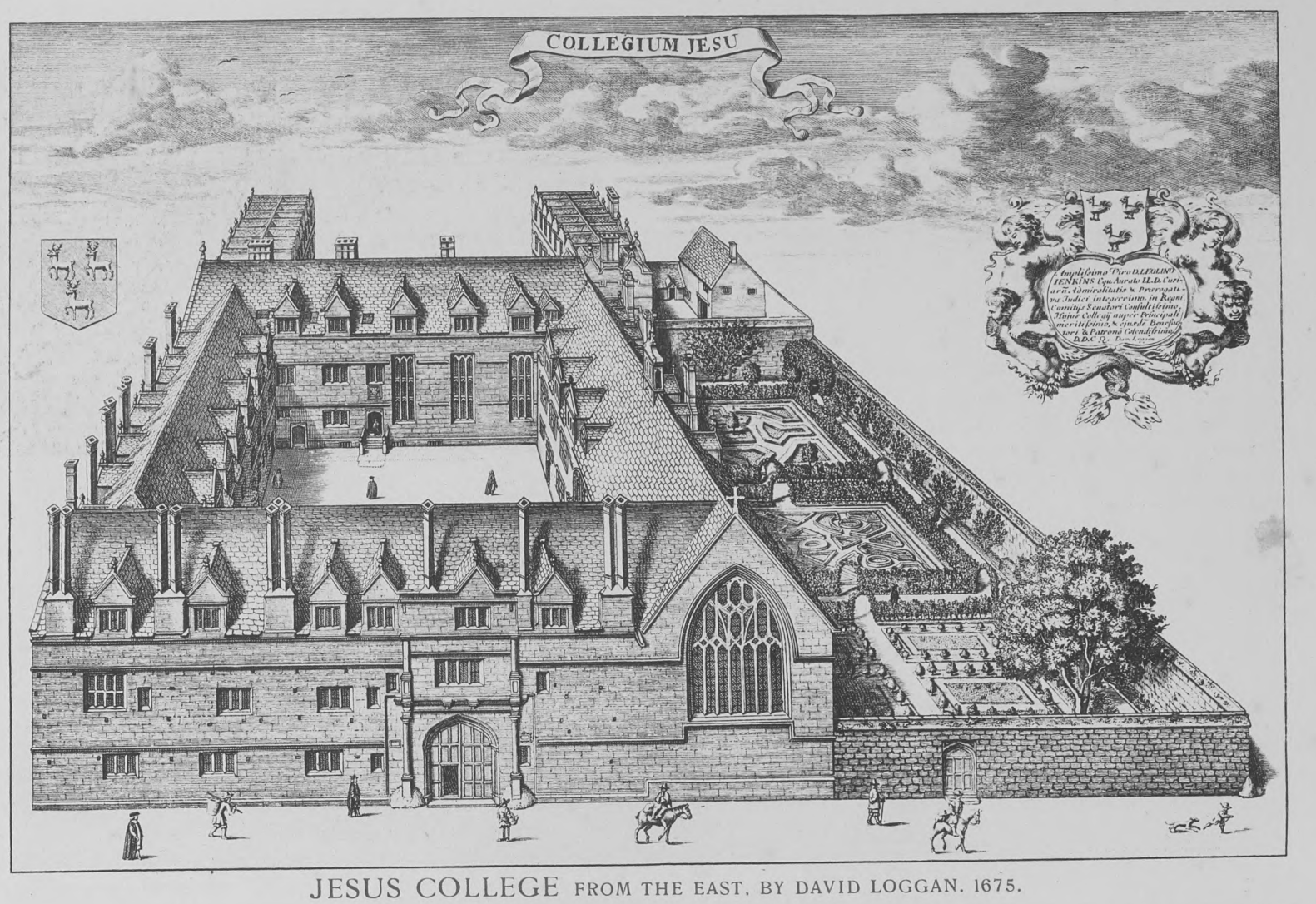
The western half of the south range was finished about 1625, completing the front quadrangle, which measures internally about 70 ft. from north to south by 90 ft. As built, it comprised two floors, with dormered garrets in the roof. The garrets of the Principal's house were converted into an embattled upper storey between 1733 and 1740. In 1815, the rest of the quadrangle was "Gothicised," the roof being reconstructed and covered with Bangor slates, while the old dormer windows were embodied in a continuous top storey, made to match those below it.

The original library, begun in 1626, and erected when there was no design of providing a second quadrangle, stood beyond the north-west of the first quadrangle. There were servants' rooms above, while beneath the library was an open piazza, which, compared with the arcades of Laud's more recent quadrangle at St John's College, Juxon called "a misfeatured thing." As soon as the scheme of an additional quadrangle had been decided on, the library was pulled down, in 1639, to be replaced by another one on the west side of the inner quadrangle. Before, however, a stone of the new library had been laid, the project was indefinitely postponed by the Civil War.

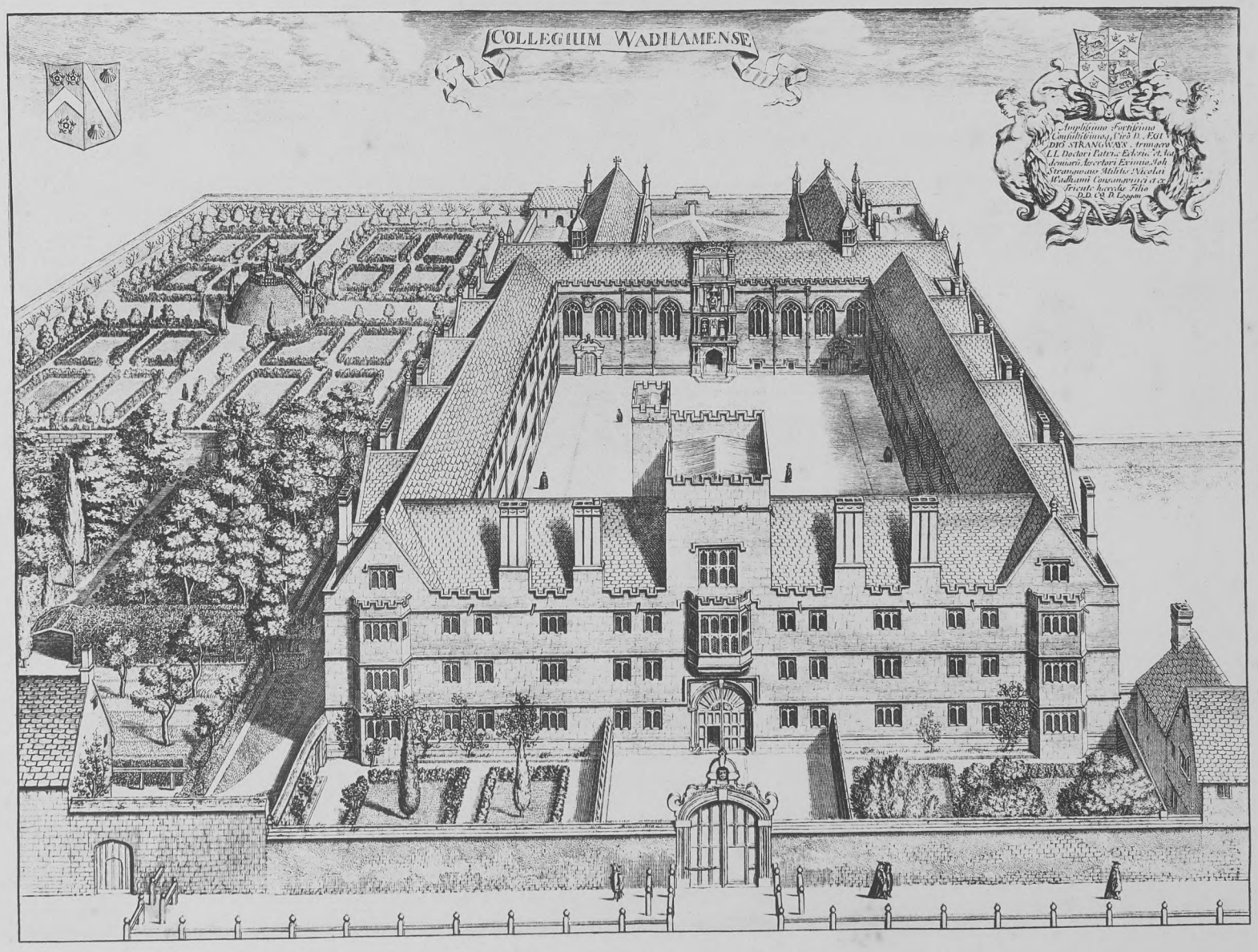
Meanwhile the site of the demolished library was occupied by the northernmost of the two wings stretching westwards, as shown in Loggan's view. Built in 1640, they now form the north and south sides of the inner quadrangle. The Common-room and the Bursary occupy part of



Detail of Frieze and Panelling in the Dining-Hall Screen.



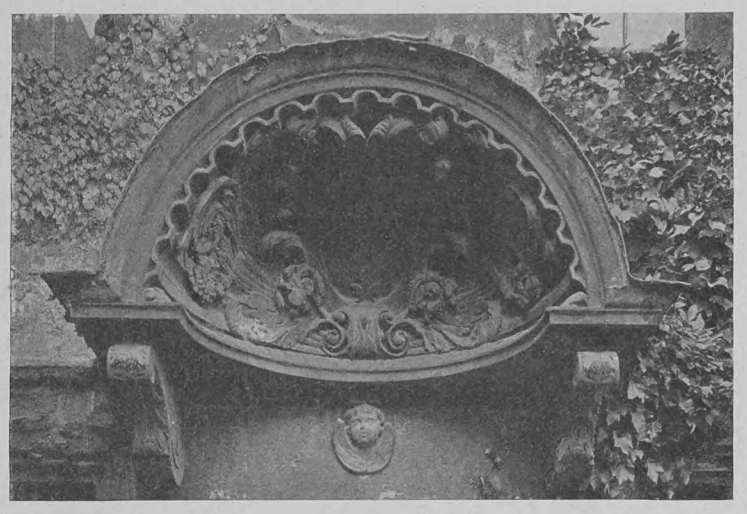
JESUS COLLEGE FROM THE EAST, BY DAVID LOGGAN. 1675.



WADHAM COLLEGE FROM THE WEST. BY DAVID LOGGAN. 1675.

the west range, finished about 1679, and beyond them is the library, 68 ft. long by 21 ft. 6 in. It was begun in 1677, and in two years' time finished and the books installed in it. The accommodation is supplemented by a gallery along the west side of the library. By 1688 the inner quadrangle was completed, except the north-west corner, which was not built until 1713. It is the larger of the two, measuring 100 ft. from north to south by 90 ft. In 1817-18 the inner quadrangle was re-roofed with only a longitudinal ridge to each range, and the transverse roofs abolished. The southward front of the College, overlooking Market Street, was "restored" by Buckler in 1853.

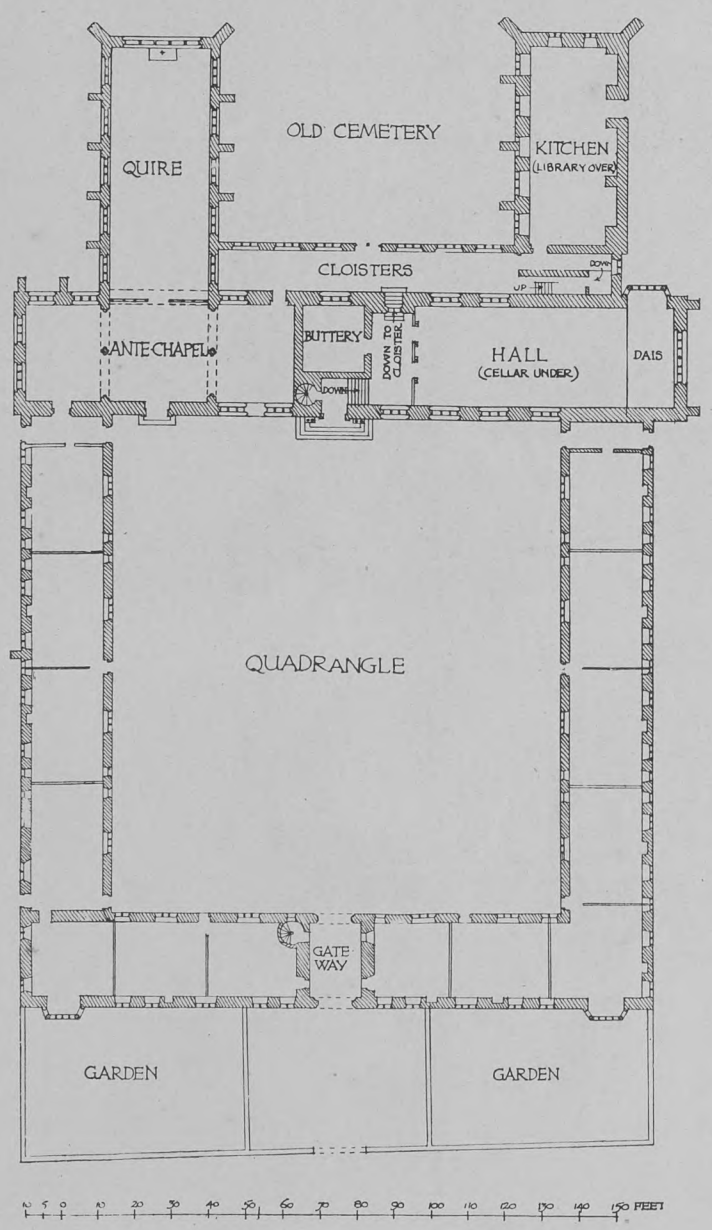
A clock with a dial facing east and west, toward both quadrangles, was set up over the hall, by gift of Dr H. Foulkes, between the years 1817, when he became Principal, and 1837.



Hood of Doorway on the North Side in the Front Quadrangle.

XIX.—WADHAM COLLEGE

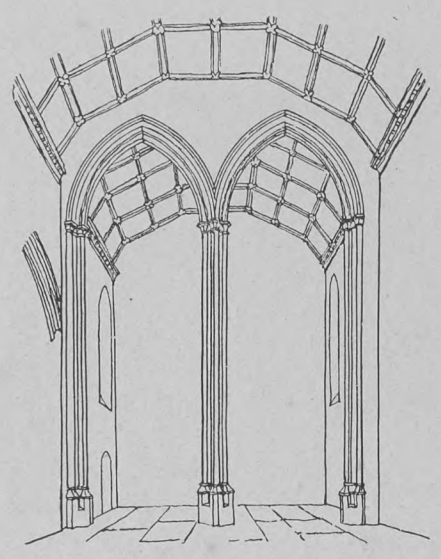
Nicholas Wadham, a Somersetshire gentleman, husband of Dorothy Petre, being childless, had formed a project to found a College; but dying on 20th October 1609 ere its fulfilment, left instructions to his widow. He suggested that his foundation might be erected on the buildings of the ancient monastic institution of Gloucester Hall, or might, as an alternative, become an expansion of Jesus College, then recently founded and still cramped for want of funds. Both plans, however, came to nothing; and so the foundress had to find a fresh site. She chose that of the former Priory of Austin Friars, to the north of the western end of Holywell Street.



Plan of the College, as Designed in the Seventeenth Century.

The Priory dated back to 1268, and its buildings, when William of Worcester visited Oxford in 1480, comprised a quadrangle with a refectory on the north and the church on the south, while the western range was occupied by domestic offices. Every stone has disappeared, for the Priory, passing at its suppression into private hands, was pulled down and the material sold. Agas' map indicates nothing but the boundary walls standing in 1587, when the city of Oxford became the owner of the property. When, therefore, Dorothy Wadham purchased it in March 1609-10, she found a site practically vacant. Thus the College which she erected, somewhat to north of the ancient Priory, differs from Trinity and St John's Colleges, inasmuch as it is no adaptation of already existing structures, but an absolutely new edifice. The plan, simple, formal, and symmetrical, is that of a quadrangle 130 ft. square, of which three blocks, viz., the northern, southern, and western form the residential portions, while the fourth, on the east opposite to the entrance, is occupied by the ante-chapel, buttery, and hall. Two wings extend eastward, the chapel occupying the north one, and the kitchen, with library over, the south one. Such is the arrangement that has continued to the present day without change except by way of immaterial additions.

In selling the site the municipality stipulated that the College should be built within five years. Preparations began at once. The accounts have been preserved, and afford a minute record of the proceedings from 9th April 1610 to July 1613. Mr T. G. Jackson is of opinion that William Arnold, the foundress' agent, who superintended the work from the beginning till June 1612, was, in effect, architect of the building. Masons and other workmen were sent from Somersetshire. The foundation-stone at the east end of the chapel was laid on 31st July 1610, but building operations



South End of Interior of the Ante-Chapel.

actually began in May upon the residential quarters, which were thereupon pushed forward with the utmost expedition.

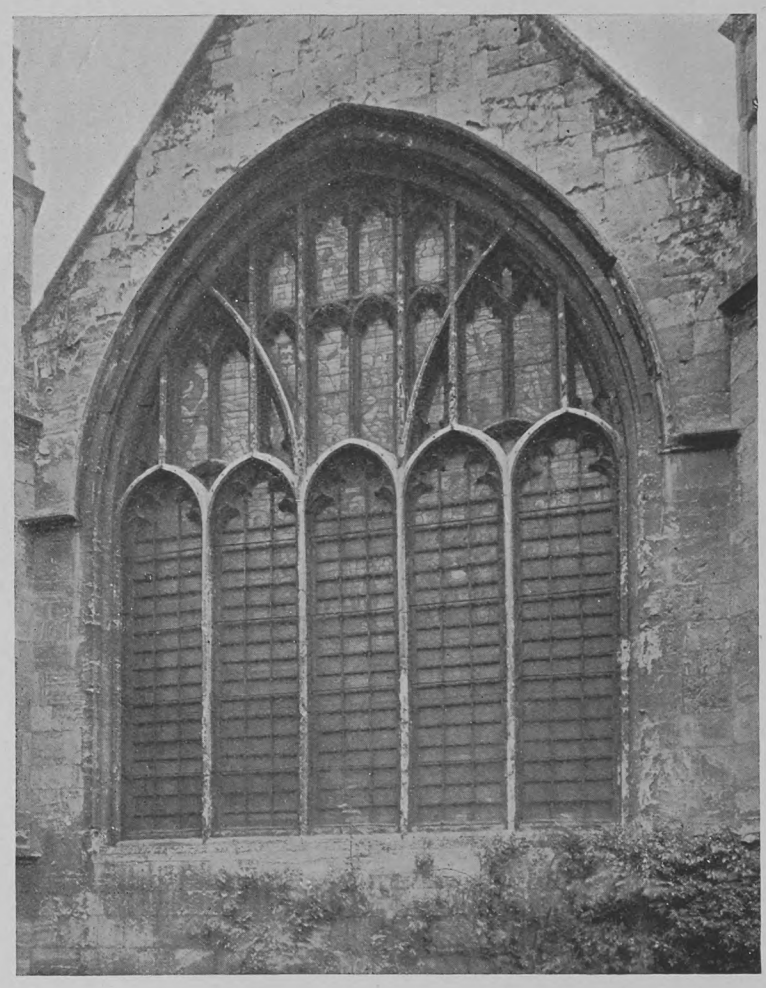
The first purchase of oak, from Cumnor Wood, occurred in July 1610, and, strange to say, it was used with hardly any interval for seasoning. Elms were bought in July 1612. At the outset lime was fetched from Brill, but from March 1610-11 onwards, it was burnt on the spot. The building stone came from Headington, but that which was used for steps from Eynsham, and for the carvings from Taynton and Burford.

The first floor of the north, south, and west ranges of the quadrangle was nearly reached by December 1610. The chimneys were half finished by the middle of June 1611, and the walls having been raised to the level of the wall-plate, split stone slates for the roof, and moss to bed them in, were purchased. The parapet, battlements, and chimneys being completed, the slating began in September 1611. By the end of the month the interior work was begun. The partitions were uniformly made with a framing of timber quarters, filled in with lath and plaster. Even now there are but few transverse partition walls of masonry. By the end of November the stone globes (for which eventually Blore substituted sham Gothic finials) were affixed to every gable-apex. The west front, standing a little way back from the road, measures 177 ft. long. The gable, oriel, and indeed all the windows exactly correspond on each side of the tower. The stiff and undeviating symmetry of the elevation stamps it as the product of a decadent age, although the component features belong to a type that prevailed a hundred years earlier. The one non-Gothic detail of the façade was the Jacobean design of the contemporary doors closing the common-gate. As figured by Loggan they lasted until Blore erected the present pseudo-Gothic doors in their place. The fan-vaulted entrance has four pendants, and a debased cartouche in the middle. The overhanging oriel windows of the first floor were sashed in 1792, "in order to beautify the entrance to the College from the street." The top floor is occupied by the treasury or muniment room. The large room on the first floor, immediately over the entrance, with the adjoining chambers on the north, were originally assigned to the Warden; but before 1640 he transferred his quarters to the north-west corner of the quadrangle. The lodgings were extended in 1751, and (the principal rooms having been panelled about 1750) altered and repaired in 1812, 1832, and again in 1872.

The front quadrangle is embattled and comprises three floors. Its north and south ranges have gables on their outward sides to light the garrets. The latter were not designed as residential chambers, but rather as supplementary to the rooms beneath them. But it was eventually resolved to add windows overlooking the quadrangle and to adapt the twelve garrets for separate occupation as required. The process, gradually adopted, began in 1781. The result of these casual proceedings was not satisfactory, and in 1806 it was resolved that all the attics should be made uniform and provided with fireplaces, the flues being conducted into the existing chimneys.

By July 1611 the walls of the chapel and of the east range of the quadrangle had reached to the height of the window-cills, and in the following winter the mason had begun upon the eight windows of the east side of the quadrangle and the ten similar windows for the other sides of the hall and ante-chapel. Completed in May 1612, their design is peculiar. It comprises a series of curls, ellipses, and solid lumps, the notion apparently being to treat the strap-ornament tracery as though it were vaulting-ribs, with bosses at the intersections. The oriel-bay window of the hall was finished in February 1611-12, and the south window early in June 1612. The carpenters, plasterers, glaziers, and locksmiths were busy in the College from the spring until June; and the roofing of the hall was begun in July 1612.

In the middle of the east range of the quadrangle, between two debased classic doors, stands a frontispiece of four stages, each flanked by two pairs of columns of different classic orders (p. 89). In the bottom stage is a doorway upon a shallow flight of steps, a composition which preceded, but was surpassed by, the corresponding feature at Oriel College. In the next stage, under umbrella-like canopies, are statues of Nicholas and Dorothy Wadham, the former in armour, and holding the model of the College in his hand. A tablet between the two figures records that the building was finished on 20th April 1613. Above, under a canopy, is a statue of James I., whilst, in the highest stage, are displayed the Royal Arms. The niches were completed in March 1612-13,



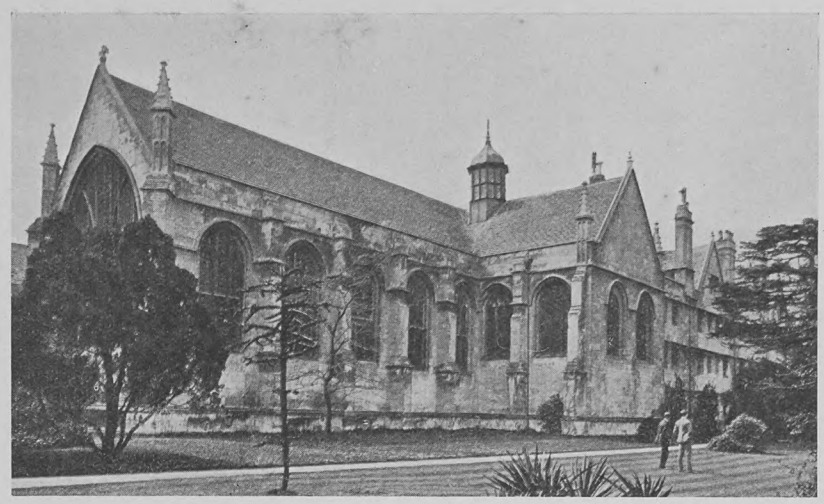
East Window of the Chapel. Executed in 1612.



WADHAM COLLEGE.

THE SCREEN IN THE CHAPEL FROM THE EAST.

the statues being carved in Taynton stone by John Blackshaw. The present figures are only copies, replacing the originals, which were much decayed.



Chapel from the North-East.

The hall, 83 ft. long by 27 ft. wide, and 37 ft. high, stands north and south, the dais end being at the extreme south, and the oriel-bay projecting eastward to south of the kitchen wing. The original oak floor remains only on the dais and under the side tables; the rest is modern. The screen, on which are the arms of Wadham impaling Petre, was made by John Bolton, the ornament, though less elaborate, resembling that of the chapel screen. In 1806 the wainscoting of the walls of the hall was curtailed. The woodwork was at one time painted red and at another green. It has now been stripped down to the bare oak. The carpentry of the hammer-beam roof was the work of Thomas Holt. The roof-surface between the timbers was originally plastered white, but was afterwards (probably in 1832) covered with stucco, grained to imitate wood. The hall was warmed by a central brazier until 1797, when a side fireplace was made. The present one dates from 1826. The roof is surmounted by a polygonal lantern-louvre, now glazed. The large south window is of six lights, transomed, the head filled with strap-tracery. The windows were once embellished with old armorial glass, for which, in 1827, Thomas Willement substituted modern opaque glazing. The few surviving remnants of the old glass are in the cloister windows.

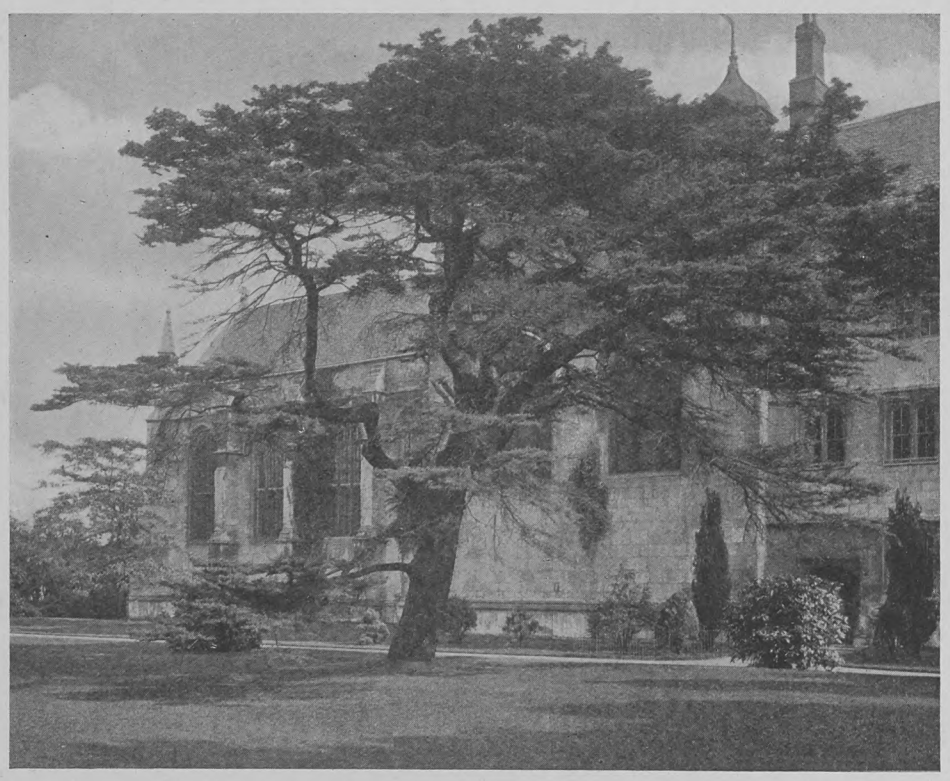
Beyond the north-east of the hall is the buttery, from which a stone stair (protected at the side by an admirably designed wrought-iron railing) leads down to vaulted cellars extending under the whole area of the hall.

Above the buttery, the old bursary, turned into a Common-room in or before 1724, is fitted internally with some very florid carvings. Its window originally had strap-tracery, but this was cut out in 1733 and a window inserted of small panes set in a frame of upright bars, replaced in 1826 by a sash-window.

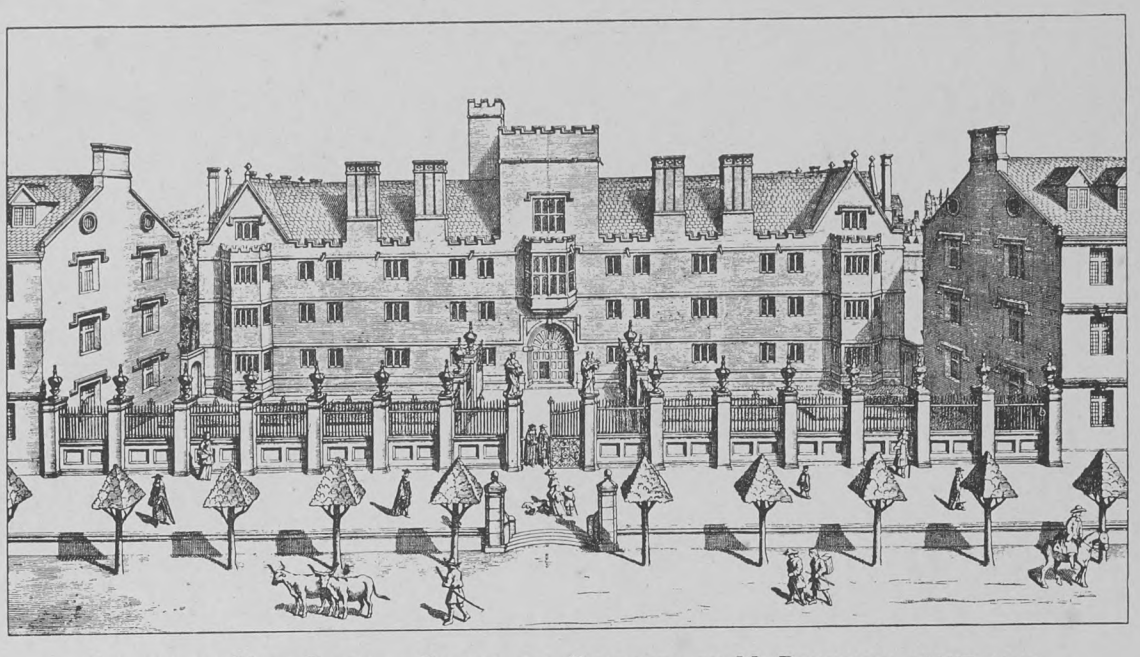
The chapel, together with the cloister and cemetery, was dedicated on 29th April 1613, but the building was not finished for some months longer. The flooring was laid in May, and painting was going on during the greater part of June 1613. The floor was new-paved with black and white marble in 1670. The plan of the chapel (for the building of which the foundress set aside £2,000) is that of a quire 69 ft. long by 27 ft. wide, opening through a low-pitched arch, into an ante-chapel, 74 ft. from north to south by 26 ft. 6 in. The extreme length of the building is 96 ft. 6 in. The ante-chapel, like that of New College, has two lofty arches opening on either hand from the central area, and resting on a tall shaft.

The chapel roof was begun in July 1612, and finished in October. The interior was then ceiled with a boarded ceiling, finished in March 1612-13. The original ceiling of the quire was panelled in five cants, with rosettes at the intersections of the mouldings. In 1833 Blore ceiled the quire with a four-centred cove, and the ante-chapel with a five-cant ceiling, all of stucco, painted and grained. Meanwhile, to make the outer roof water-tight, the roof-slabs were relaid in mortar, instead of moss, by a College resolution, on 18th July 1763.

In January 1611-12, John Spicer, mason, started upon the ten three-light side windows of the quire, and, finishing them by the end of March, then began on the stonework of the great five-light east window. They are all of such admirable Perpendicular, that even experts have hesitated to credit their having been executed in the seventeenth century. The side windows of the quire had coloured glass below, and plain glass above, the transom. The five north windows contain the oldest glass in the chapel. It depicts fifteen prophets, and was executed by Robert Rudland, but the foundress, not being satisfied with the result, caused the glazier to be dismissed in April 1614. The corresponding south windows are dated 1616, and depict (besides Our Lord, St Paul, and St Stephen, to make up the requisite number of fifteen figures) the Apostles, each having underneath a clause of the creed. The east window was the last of the number to be filled. The glass was the earliest work in Oxford by Bernard van Linge, of Emden, in East Friesland. The contract for executing it is dated 6th July 1621. The glass, depicting the Passion of Christ, with antitypes from the Old Testament, was finished early



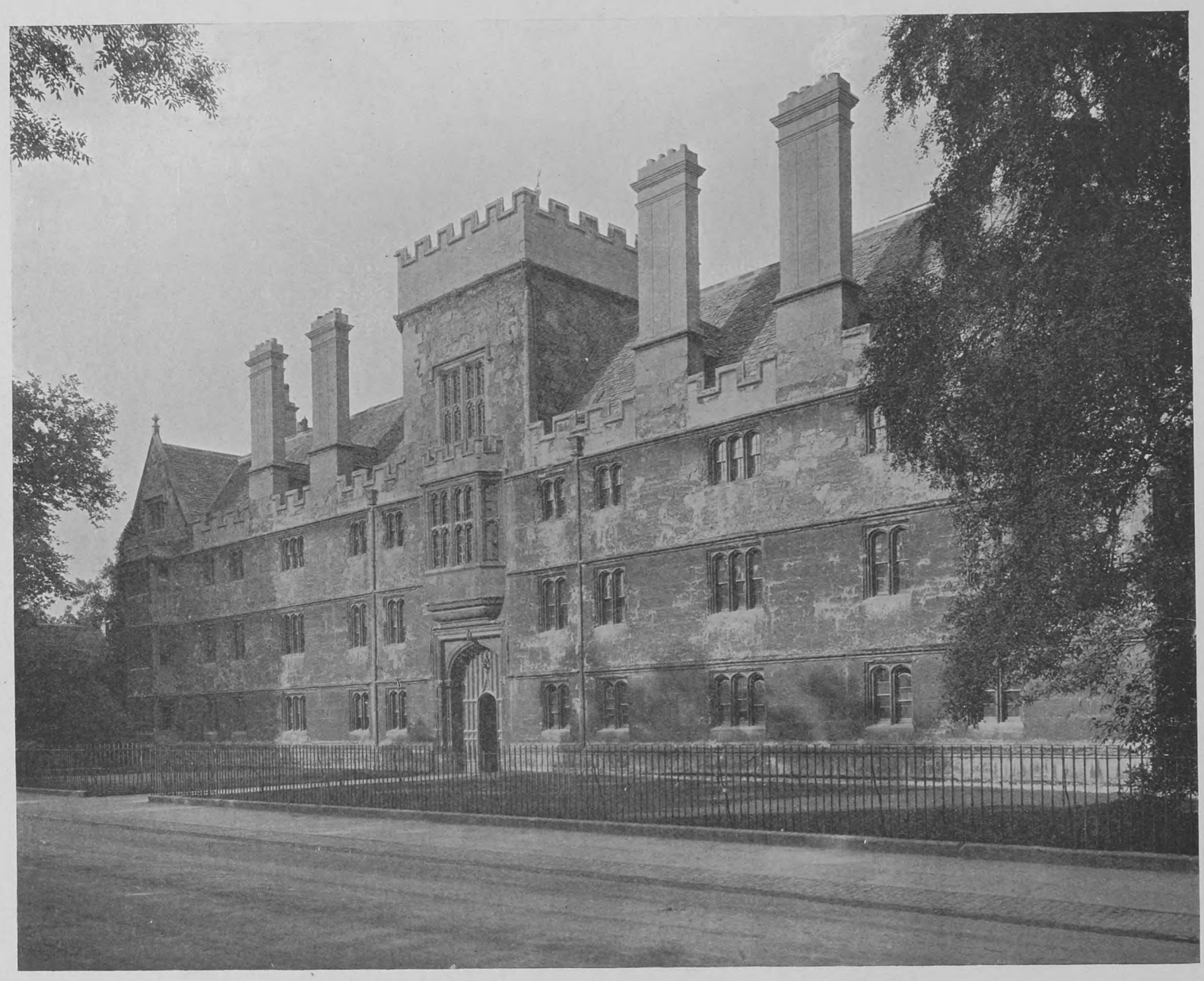
Chapel from the North-West.



PROJECT OF WEST FRONT. DRAWN AND ENGRAVED BY M. BURGHERS ABOUT 1700.

in 1622-23, and was repaired in 1742. The early-sixteenth century Dutch glass, which, designed for Westminster Abbey, after many migrations, at length, in 1758, found a resting-place in the east window of St Margaret's Church, Westminster, was offered on 30th July 1738 by the then owner, John Olmius, on favourable terms to Wadham College. No bargain, however, being concluded, the College lost the opportunity of securing a grander window than any of the same date in Oxford. About 1834, by Blore's advice, the figures of the Apostles at Wadham were crowded together in two tiers in each easternmost side window, and the other figures shifted from their proper order. Two of the south windows thus left vacant were replenished with glass, brought from a church at Louvain, and purchased in London in, or before, 1836. In 1885 the glass was again readjusted by Mr T. G. Jackson, to bring it back as far as possible to its original scheme.

The screen, with its fantasy of obelisks and fretted strap-ornament, is so like the extravagant pile at



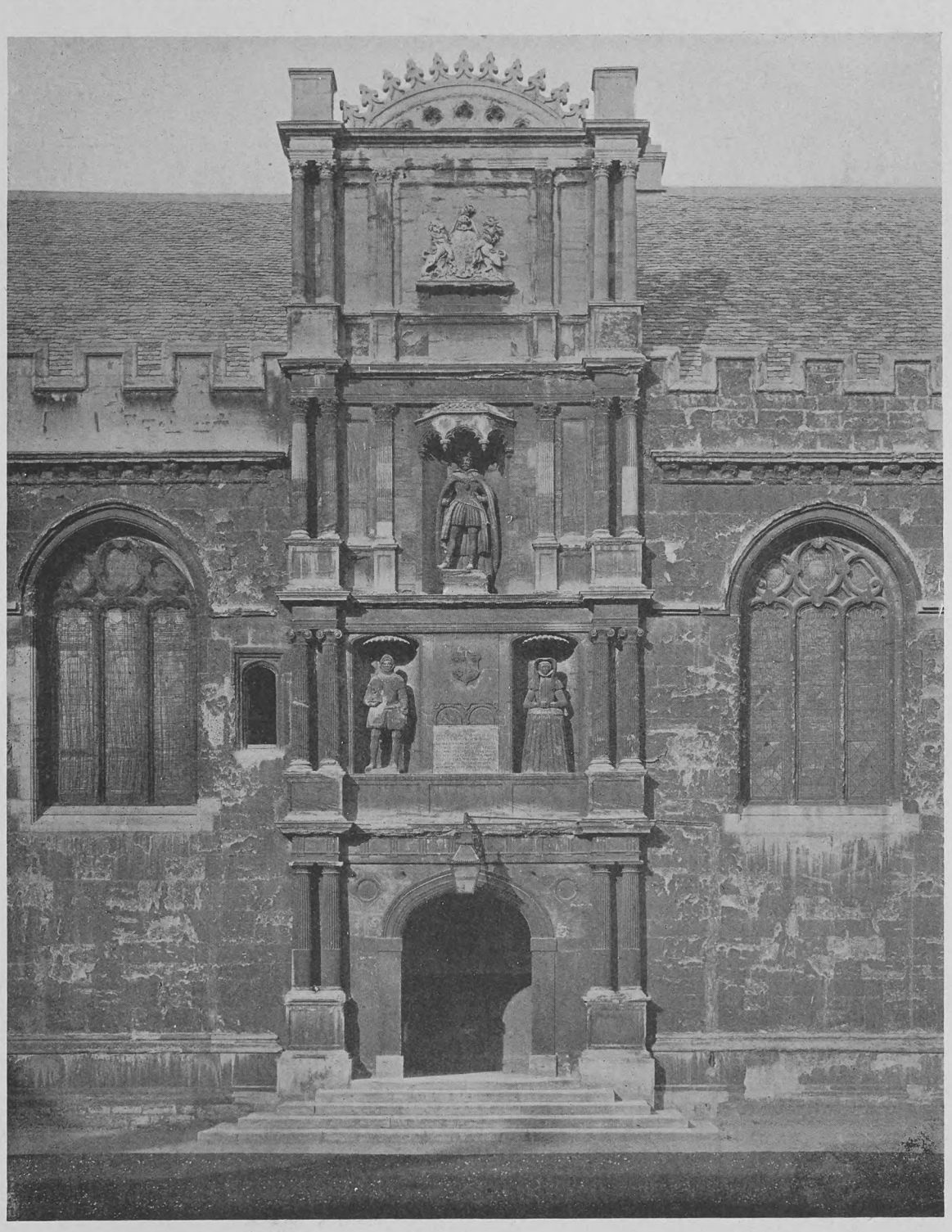
FRONT OF THE COLLEGE, WITH COMMON-GATE, FROM THE SOUTH-WEST.



WADHAM COLLEGE.

INTERIOR OF THE DINING HALL FROM THE SOUTH.

Croscombe, near Wells, as to lead Mr T. G. Jackson to suppose that John Bolton, the joiner, or carver, who made it, must have come from Somersetshire. But the fact that another Bolton was employed at Magdalen between 1555 and 1561, implies rather that a family of traditional sculptors bearing that name, was resident in Oxford; for it is not to be supposed that the authorities at Magdalen would have had any special reason to prefer a Somersetshire craftsman. There is reason to think that both screens and stalls, now grained as though they were not really what they feign to be, were at one time coloured red. The desk-ends were surmounted by globes (like those at Oriel and Corpus Christi Colleges, for instance); but, in 1832, Blore encased them in a sham Gothic dress. In 1889 the College was presented with a Jacobean communion-table, which had been ejected from Ilminster Church, Somersetshire, during "restoration." A lantern-like bell-cote, exactly balancing the hall-louvre, crowns the ante-chapel roof-ridge; and below it, over the doorway, Wren set up a clock, which is clearly distinguishable in Loggan's engraving.



Frontispiece, with Entrance to the Hall, on the East Side of the Quadrangle.

At the end of July 1611, the ground was dug out for the kitchen foundations, which, however, were not laid until seven months later. Once begun, the building made rapid progress. Partly, no doubt, as a precaution against fire—for the library is overhead—the roof of the kitchen was barrel-vaulted in stone by John Blackshaw, in December 1612. Meanwhile the windows of the library in the floor above were finished in June 1612. The side windows were purposely made narrow, to afford the utmost available room for bookshelves; but at the east end is a large traceried window, the stonework of which was made by Edward Arnold. The timber roof of the library was begun in August, and subsequently was ceiled with a plaster coving. The interior was supplied with the requisite fittings in the summer of 1613. Between the chapel and kitchen wings, under the east windows of the hall, runs a covered walk, or cloister, the latest of all the foundress' buildings. The windows were fitted with iron stanchions only, and not glazed until 1806.

The foundress' buildings in general exhibit a tenacious adherence to, nay, even in some respects a deliberate revival of, ancient types. Thus the chapel and kitchen are buttressed, and their gables flanked by pinnacles. All the doorways are four-centred, and all the windows mullioned. The glazing originally consisted of leaded quarries in iron-barred casements, which began, toward the end of the eighteenth century, to be replaced by modern panes and sash windows, so fitted that the external face of the mullions remained uninjured. The College has thus happily preserved its original aspect better than some older colleges, which have been dismullioned.

The gabled house, which, in Loggan's view (1675) is shown standing close upon the street, beyond the south-west of the quadrangle, was called the "Back Lodgings." It was pulled down in 1693; and in April a block of buildings, gaunt and square, for the purpose of college rooms, began to take its place (p. 88). The new work was finished in 1694. The similar block on the north-west, shown in Burghers' engraving, and in the *Oxford Almanack* for 1738, was never erected. In 1828 the College repurchased some old property on the

south to enlarge their existing accommodation southwards, and amalgamated the whole of the south-west buildings into one uniform block.

The original plain boundary-wall to west of the quadrangle, with the quaint outer gateway, erected at the time of the College itself, remained, as depicted by Loggan, until 1805. Burghers shows quite another design, which was never executed at all. An iron palisade with a sham Gothic gateway of stone, was erected about 1806-08. Both disappeared in 1822, when the railings assumed their present form.

At the beginning the College had practically no garden, except the two square, walled-in plots on each side of the entrance, between the outer wall and the College front. For though the property of the College extended to another two acres, this land was let out, and no part of it was available until 1645, when half the area was taken over for the Warden's garden. The other half was annexed for the Fellows' garden in 1650. How both were laid out in formal gardens, with topiaries, mounds, statues, and temples, is illustrated by Williams. The whole scheme, however, was altered by the landscape gardener in 1796. At the cost of Dr Robert Smyth in 1685 was built the east wall of the Fellows' garden, of which, in 1777, the cemetery, having become disused, was made to form part. In 1795 the gardens attained their present dimensions by the addition of four acres on the north, made over to the College by Warden Wills, and finally acquired in 1834.

XX.—PEMBROKE COLLEGE

On 29th June 1624, James I., through the liberality of Thomas Tisdall and Richard Wightwick, constituted Broadgates Hall into a College, naming it Pembroke in honour of the Earl, then Chancellor of the University. Though the designation Broadgates only dated back to about 1425, as Segrym's Hall it could be traced, so it was said, to an antiquity as remote as any Hall in Oxford.

The first architectural work of the new foundation in 1626 was the repairing of the front of the old hall on the north, but the erection of Pembroke Quadrangle eventually involved the destruction of Broadgates, the Abingdon Buildings, and some chambers formerly the property of New College. The south and west sides and part of the east side of the quadrangle were built first, and finished in about 1670; the remainder of the east side and half of the north front in 1673, and the other half by Michaelmas 1691; but the Common-gate was not finished before 1694. Consequently Loggan's view (Plate XLIX.), engraved some twenty years earlier than the date of the final completion, gives a conjectural and incorrect representation of the College buildings, with an embattled tower in the normal position in the middle of the façade. As a matter of fact, the tower was built where Burghers's engraving, about 1700, depicts it, at the west end of the north range. The semicircular arched gateway, flanked by pilasters, was surmounted by a broken segmental pediment, into the midst of which was dropped the first-floor window. The latter, as also the window above in the second floor, was square-headed. The second floor was crowned by a pediment under a balustraded parapet. The south face of the gate-tower was of the same design. Within the quadrangle the north side, as the latest built, strongly contrasted with the other sides. The latter, with their two storeys of mullioned windows and irregular dormers—some mere peepholes in the roof, but others larger—were distinctly picturesque.



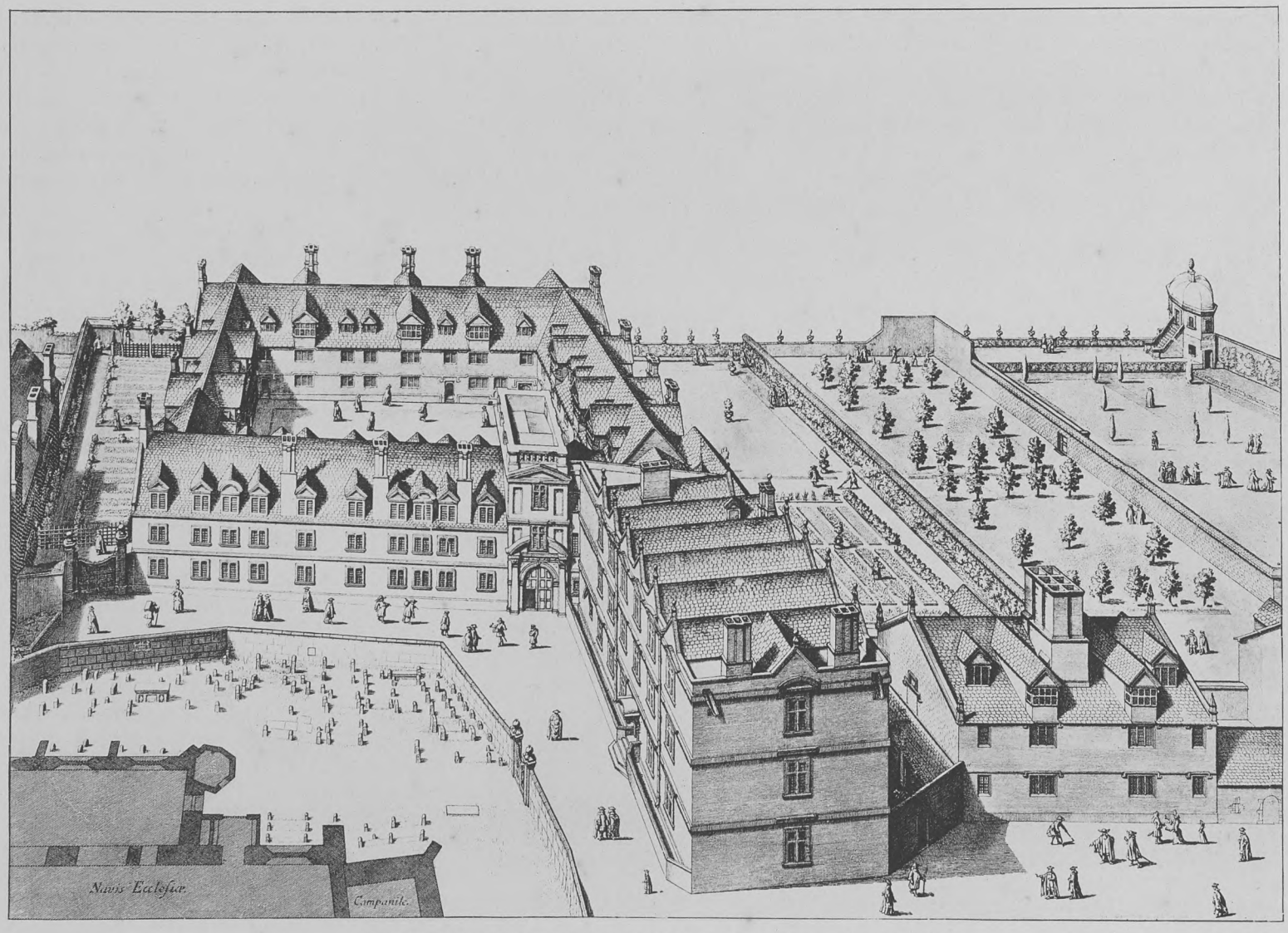
South Aisle of St Aldate's Church on the Left, and Part of Pembroke College on the Right, from the West, before 1843. By E. Nattes.

A range of buildings, known as Cambye's Lodgings, extending northward from the north-west part of the quadrangle, was adapted for the Master's occupation; but, under Dr John Hall, was pulled down in 1695, and a new block in freestone, with six gables, erected in 1696, stretching somewhat further to the north. In 1629 Minote Hall, to west of the last-named, was conveyed to the College, and the latter's premises further extended by gift and purchase.

In default of a chapel of its own, Broadgates Hall, and its successor, Pembroke College, down to 1732, had the use of the south aisle of the nave of St Aldate's Church, standing opposite. This aisle, or chapel, was erected in 1335-36, a date which tallies well with the form of its windows. Subsequently, in the fifteenth century, the roof was raised and an upper floor inserted, in order to house the library of Broadgates Hall and fulfil the needs of the numerous colony of law students residing around the spot. This apart-



VIEW, PARTLY CONJECTURAL, BY DAVID LOGGAN, 1675.



FROM THE NORTH, BY MICHAEL BURGHERS, ABOUT 1700.

PEMBROKE COLLEGE.



Old Buildings of Pembroke College in Beef Lane, from the North-West. From a Drawing by J. C. Buckler, in 1821.

ment was lit by a three-light square-headed window at the east, and by six two-light windows on the south. Towering with its embattled parapet above the level of the rest of the church roofing, it formed a strikingly picturesque feature of the exterior (p. 90). In 1550 the king's visitors sacked it, leaving only "four naked walls." The interior, therefore, had to be refitted for the installation therein of the books of Pembroke College in 1624. Thenceforward (though, according to Wood, part of it had been converted into chambers previously to the civil war) it did not cease to serve as the College library until 1710. It was cruelly demolished in 1843, and the exterior "robbed . . . of every bit of grace and interest." The approach to the library had been by a polygonal stair-turret at the south-west angle, the lower part of which still stands, together with the south aisle itself. The par-closes, which must have segregated the latter from the body of the church, vanished long ago; and, on the abandonment of this aisle by the College in 1732, the pulpit and Master's seat were removed to the Church of Stanton St John. For the rest, the lamentable industry of "restorers" in 1862-63 has reaved the place of most of its ancient characteristics. The handsome Chellaston alabaster table-tomb, with recumbent effigy of John Noble, Principal of Broadgates, was then removed from its original position in the south aisle to a recess in the north wall of the chancel. The scheme of the ornament round the monument is of the familiar Nottingham type, to wit, slender figures in architectural niches, the form of which is dominated by such persistent local tradition, that the work might well have been assigned to a period fifty or sixty years earlier than the actual date of Noble's death, 1522. Seven angels, holding armorial shields, stand in a row along the southward front, and two at the west end, while the east end is occupied by two groups of kneeling figures. The five-light east window which lit the south aisle, is a fine specimen of reticulation. The upper part yet remains, unglazed, above a new entrance from the aisle into a modern annexe at the east. Portions of the head-tracery of the three three-light fourteenth century windows on the south side appear to survive, incorporated in modern work. Two original stone heads, or corbels, project from the south wall; and in the south-east corner is the floriated base of a bracket for a statue over the former altar, as well as the wreck of an ogee-headed piscina, surmounted by a sculptured finial of early Perpendicular date. Lastly, on the south wall are fixed two engraved brass plates, each about 18 in. square, commemorating members of Broadgates Hall, and dated respectively 1612 and 1613.

It was not until the eighteenth century that the College possessed a chapel within its bounds. This building, begun in 1728 and dedicated on 10th July 1732, stands to west of the front quadrangle and on the south side of the inner court. It consists of five bays, with four plain semicircular-headed windows, the wall-space between each pair having an Ionic pilaster attached to it and running up to the entablature. A panelled parapet completely masks the roof. The chapel contains an oak screen in the "Corinthian" style of the period. The arms of Bartholomew Tipping, the largest contributor to the building, were placed upon the screen. The interior was elaborately decorated in 1884 by the late Mr C. E. Kempe, architect.

In 1624 the old refectory of Broadgates Hall was retained as the College dining-hall, a transverse wing having been added to it as recently as 1620. It stood to the west, and the kitchen in the south-west corner of the quadrangle. The dining-hall was warmed by a fire in the centre, and the latter having been eventually moved to a fireplace at the side, Dr Johnson characteristically accused the Whigs of innovating. The actual reason of the change, however, appears to have been that, greater accommodation being required for the library than was afforded by the room at St Aldate's, an upper storey was constructed for the purpose in 1709, above the dining-hall. The latter was repaired and enlarged in 1824; a blazoned cornice was added, and the windows, after alteration, glazed by Eginton. In 1848 the old dining-hall, the sole surviving relic of Broadgates, was converted into a library, while the library of 1709 became a lecture-room.

In the nineteenth century the College was almost entirely reconstructed. The process began with the Gothicising of the gate-tower, to which an upper storey was then added. At the same time the Master's lodgings, unaltered since the end of the seventeenth century, were heightened by an extra storey and remodelled in new "Gothic" style. The north-east gable—this part of the building having been left incomplete for some years in view of a scheme of eastward extension, never adopted—bears the date 1838. More work was carried out in 1844-48 from designs by Charles Hayward, of Exeter, architect, who extended the College buildings westwards in the form of an inner court. The new premises included a dining-hall on the previous site of the Fellows' garden, a bursary, a Common-room (the former one having been demolished), Fellows' rooms, and sixteen sets for undergraduates. The picturesque "Back Lodgings" on Beef Lane (illustrated in Buckler's drawing), were swept away in the course of these "improvements," giving place to a new north range of

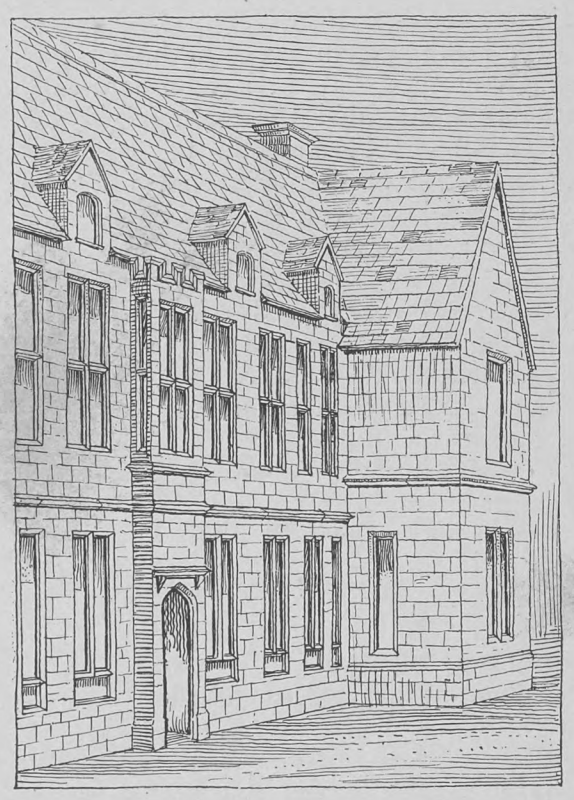
buildings, 160 ft. long. A summer-house on the city wall, used as a garden Common-room, becoming dilapidated by the year 1855, was accordingly abolished. The street front of the quadrangle and the top of the gate-tower underwent some alterations under the direction of Mr Bodley in 1879.

Wolsey's Alms House, situated between Pembroke College and the west side of St Aldate's Street, having become ruinous was "restored," the north end of it entirely rebuilt further to the south, by Underwood, in 1834. It was purchased by Pembroke in 1883, but, though adjoining, has not become incorporated in, the College itself. At the top of the house a room, now used as a chapel for Roman Catholic worship, has a fine open timber roof.

XXI.—WORCESTER COLLEGE

Although the foundation of the present College dates only from 1714, the place has had a long, and, except in the interval from 1541 to 1560, almost uninterrupted history as a seat of education. It began in 1283 when John Giffarde founded a cell, or priory, for thirteen monks from the Abbey of Gloucester. But it would appear that by 1290 Giffarde's intention had undergone some modification. His foundation was no longer to be a cell affiliated to Gloucester Abbey, but to be put upon a wider basis, the property being vested in a corporation of Benedictines. The constitution of this proprietary body was never regularly completed, and the convent of Malmesbury claimed that, before his death, the founder had explicitly granted them the place. Wherefore several Benedictine houses, desirous of building cameras for their own occupation at Gloucester College, had to sue for licence for the purpose from the Abbot of Malmesbury.

If the position of the College was thus ambiguous, there is no doubt that it was open from 1291 to 1337 to the Benedictines of the southern province, and thenceforward to the Order generally in the whole country without restriction. Durham and Canterbury Colleges, indeed, had admitted monks of other houses than their own, but Gloucester College continued to be the principal and most frequented house of the Order until the Dissolution in 1541.



Part of the Old North Wing, now destroyed, from the South-West. Redrawn after W. Williams.

The buildings, though unfinished, must have made some progress already when, seven years from the outset, a chapter of the Benedictine Order, held at Abingdon, made arrangements for "the continuation of the buildings," and for "the contributions to be made in common toward the funds" of the same. By an agreement, dated 6th July 1291, with the parochial authorities, the monks were to build a chapel for their own use, with the right of sepulture. For many years, however, there seems to have been only an oratory. The permanent chapel, measuring 20 ft. by 40 ft. internally, was begun in 1420 by John de Whethamstede, Prior of the College, but was not finished until after 1426. Pulled down by royal mandate in the reign of Edward VI., it has perished so utterly that the precise site of it is now uncertain, though conjectured to have been approximately that of the existing chapel. In that event, the entrance to the former chapel was probably at its south-west corner. The library with chambers underneath, was built by Whethamstede about the year 1420. It lay north by south, its east side-wall, pierced by five windows, standing approximately on the site of the modern entrance gates and railings. It was ruined, like the chapel, in the reign of Edward VI. The refectory, which may be identified in Loggan's view (Plate L.) by its low saddle-backed louvre, was situated on the west side of the east quadrangle, parallel to the old library. The present library for the undergraduates is actually an ancient room, though its handsome barrel-roof is unhappily masked by a ceiling. A kitchen and three cameras adjoining were built on the south side between 1420 and 1423.

The above-named buildings for the most part belonged to the collective body of Gloucester College; but the individual dwellings or cameras dated from still earlier times. At the present day, in spite of all the disasters which have befallen the place, from the suppression of religious houses in the sixteenth century to the painfully disfiguring reconstruction in the eighteenth, some valuable and interesting portions of the monastic cameras, mainly of Perpendicular work, yet survive.

Parallel to the present chapel, and near the north side of the latter, stands a block of buildings relict from the older foundation. The particular tenements cannot be identified, but it is known that on this side of the old College there ranged consecutively from east to west, the respective cells of the monasteries of Abingdon, Westminster (until 1371 that of Christ Church, Canterbury), Gloucester, Norwich (which occupied both an upper and a lower camera), and St Albans. The gable at the east end abuts on Walton Street, and close by, to the south, in the high wall which extends in the direction of Worcester Street, is the large, four-centred archway that used, in former days, to be the main entrance. There does not seem to have been any gate-tower. The arch is moulded and has a label over it. The opening is now walled up, all but a small postern in the middle.

On the east front, above the label, are three sculptured stone shields. The left-hand one displays the arms of Ramsey Abbey (or, on a bend azure, three rams' heads couped argent, attired of the first); the middle shield has a saltire, probably for St Albans Abbey (azure, a cross saltire or), and the right-hand shield has a saltire charged at the intersection with a plain cross, for Winchcombe Abbey. Loggan's view shows behind the gateway (where is now the Fellows' Garden) a long alley that led past the north range to an inner entrance on the north side of the western court. This entrance may possibly be identical with the archway of which traces "are still visible on the way to No. 1 staircase." Wood remarks that the first lodgings on the right, within the gate, were shown by a painted stone shield (or, a cross patonce between three martlets azure), to have been those of Abingdon Abbey. These lodgings have disappeared, as have also "the next lodgings which in Wood's time, belonged to the principal," and were built, according to the same authority, for the monks of Gloucester, "having over the door two kings saltire-wise." The west end of this range was not finally demolished until 1773. Part of it is depicted in a view by Williams (p. 92).

Opposite, at the south side of the inner court, there runs east and west "a row of small, irregular, antique tenements, with quaint shields bossing each doorway," to quote Rev. J. W. Burgon. These buildings are equally picturesque, whether viewed from the garden on the south (p. 94), or from the grass-plot on the north. Nearly all the windows unfortunately have been modernised by being robbed of their mullions, but an exquisite relic of traceried Perpendicular panelling in stone may yet be seen between one of the ground-floor windows and that of the floor above it, on the north front. The series of separate entrances—Williams depicts six, of which five are still in existence—the disjointed roof-ridges, of unequal pitch, and the absence of method in the size and spacing of the windows, all afford instructive witness that the aggregate is but a group of different residences, built on to one another without preconcerted plan, by different hands, as occasion might prompt from time to time. In the northward front certain distinguishing devices, or coats of arms, are introduced. The westernmost lodgings display a shield ensigned with a mitre and bearing for rebus the letter **W** with a comb and a tun. This is believed to be the device of William Compton, who was Abbot of Pershore from 1504 to 1527. "A little niche separates" his "rebus from another shield, bearing three cups" beneath a crown, supposed to be meant for the arms of the Butler family. According to Wood the lodgings in the middle of the block were shared by Ramsey and Winchcombe Abbeys. The next toward the east has a shield charged with a plain cross. This is conjectured to signify its ownership by St Augustine's Abbey, Canterbury, or by Norwich Priory, after 1472. The easternmost shield in the row displays a griffin segreant, upon which, in 1855, traces of red still adhered. This charge was used sometimes by Chertsey Abbey.



Detail of North Front of South-West Range of Old Gloucester College.

East of the last-named range of buildings, and south of the present dining-hall, is a small and ancient quadrangle, believed to have been built on the site that was occupied until 1314 by the Carmelite friary. "Though it has undergone some alterations," remarks Ingram in 1837, it "retains many vestiges of the separate lodgings of the Benedictines. The escutcheons are much mutilated." The Rev. J. W. Burgon, in 1855, says: "At present only one of the doorways is ornamented by a shield, and the bearing upon it is scarcely any longer decipherable; but in Wood's time there were at least two other shields here, one of which he describes as *gutté a cross humetté, trunked with two waterpots in base.* Another shield, which existed till very lately over one of the doorways, but was displaced during some college repairs, is now to be seen from the garden, built into the wall. Wood describes the bearing as *a cross patonce, with a rose in the first quarter.*"

The whole subject, however, is involved in obscurity, and the difficulty of identification is enhanced by the lack, in the majority of cases, of any index as to whether the arms are those of a conventual body or of an individual donor. It is known that the monks of Glastonbury had a settlement here in 1377, and that, two years previously, Bury St Edmunds Abbey had its camera which was made over to Hyde in 1525. Eynsham also possessed a settlement of its own. In 1412 and 1440 Malmesbury Abbey granted two of its rooms (which were situated between those of Winchcombe on the north and Tewkesbury on the south) to the Priory of Worcester.

In addition to the convents already named, there is reason to believe that, at one time or another, portions

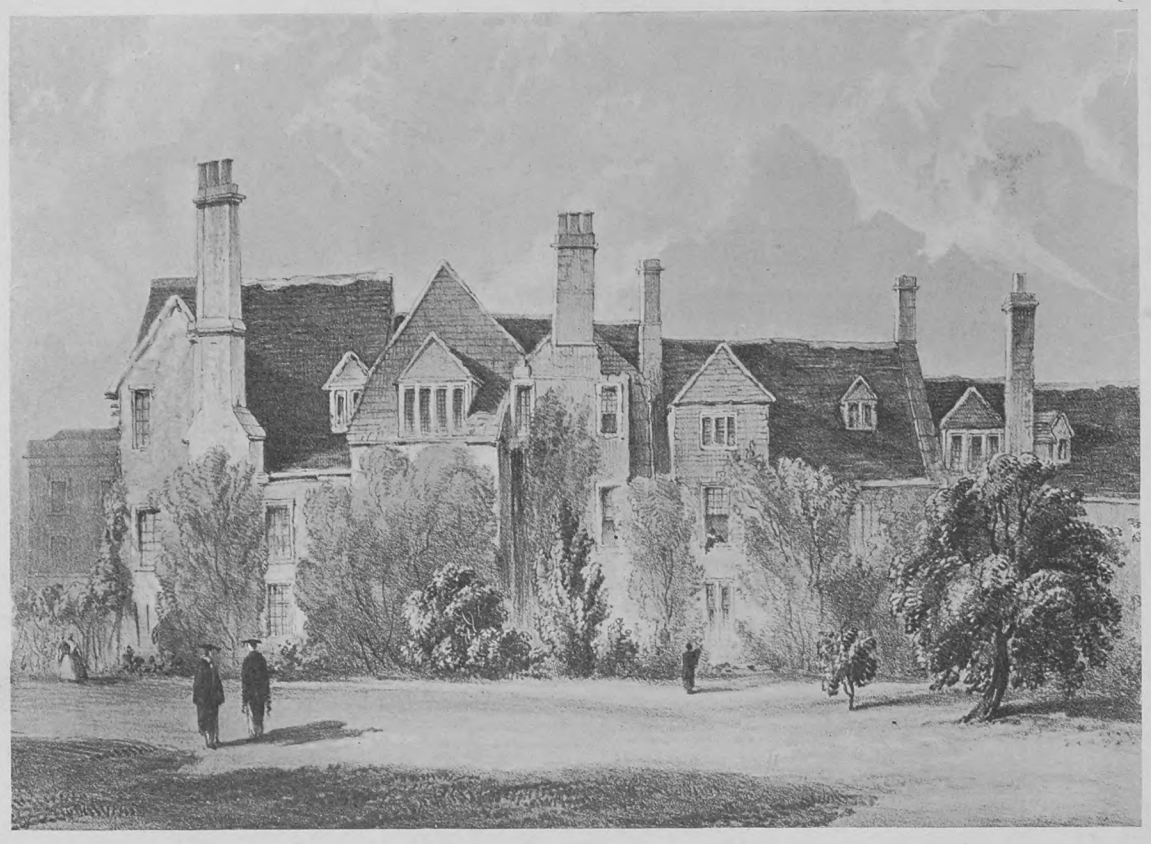
of the College were occupied by monks of Abbotsbury, Burton, Coventry, Evesham, Michelney, Reading, Rochester, St Neot's, Stokes, and Tavistock.

The monastic character of Gloucester College was, of course, made the pretext for its suppression under Henry VIII. In 1542 the buildings were allotted by the Crown to be the Episcopal Palace for the new diocese of Oxford, but only a short time elapsed before the ownership of the place was disputed.

In 1560 Queen Elizabeth granted it to private, secular hands. According to the schedule then drawn up, the premises comprised a north and a south range of seven chambers, each 16 ft. by 12 ft.; two other buildings on the north side measuring 20 ft. by 18 ft.; the dining-hall 60 ft. by 30 ft., with an adjoining building 20 ft. by 12 ft., and six small lodgings south of the hall, two below and four above, extending to a length of 30 ft. by 16 ft. wide. The area encompassed by the buildings measured 80 ft. by 60 ft. On part of the site of the College, John Williams, of Thame, had erected "divers lodgings . . . lately wasted and fallen down."

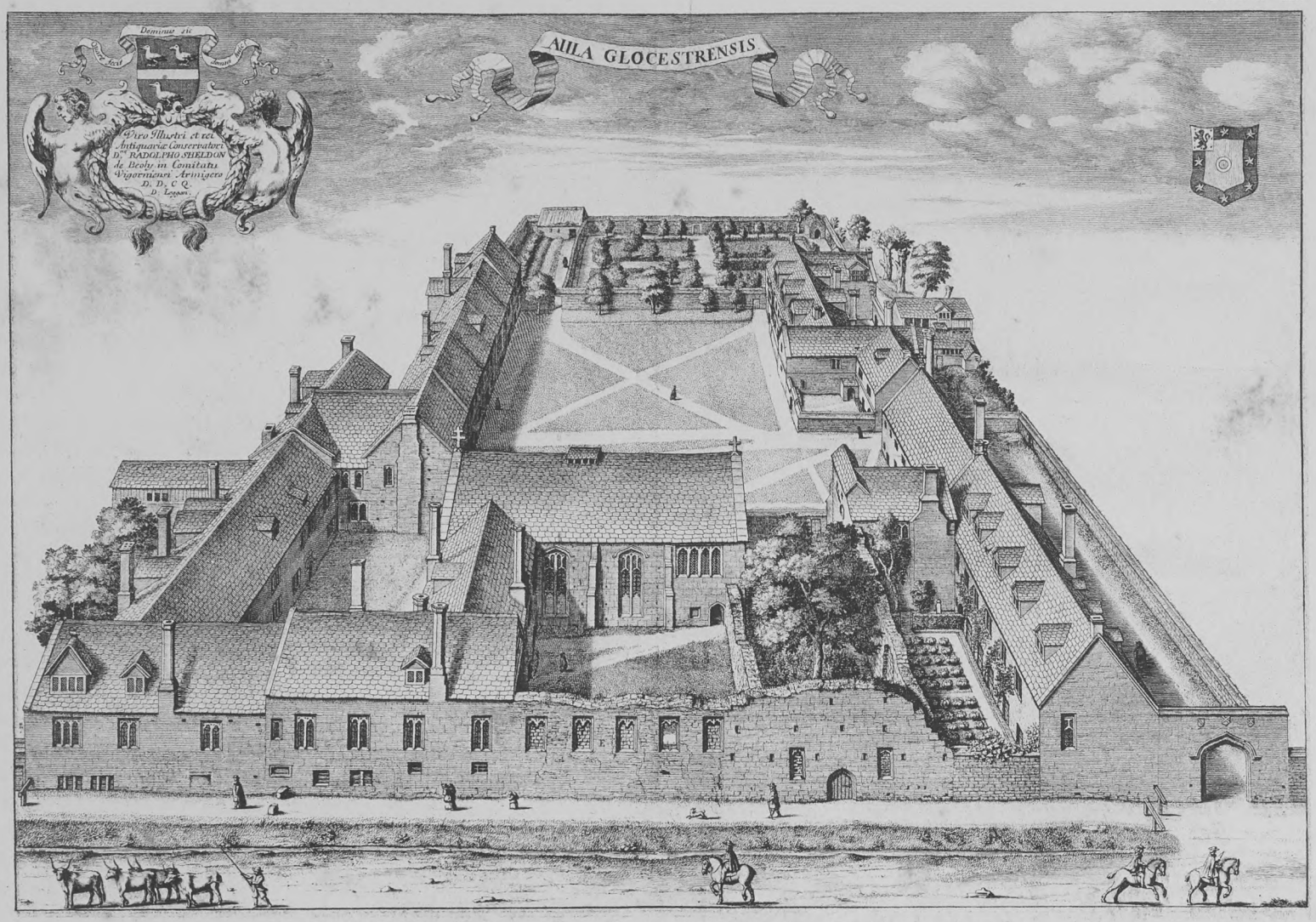
On 23rd March 1560 the place was purchased by Sir Thomas White, who, having made some structural alterations and repairs, reopened it on the ensuing Midsummer Day for educational purposes. Wishing to subordinate it to his own foundation of St John Baptist's College, he caused the arms of the latter to be painted on the walls of the Hall, and changed its name to St John's Hall. Nevertheless it still continued to be known as Gloucester Hall for nearly a century and a half. Sir Thomas White vested the property in St John's College, which retained the leasehold of it until 1713. From a document dated 1567 it appears that by that time the old library had been turned into a chamber to be leased to the Principal.

About 1608, under Principal Hawley, a project having been formed to restore the devastated chapel of Gloucester College, six trees from Bagley Wood were contributed by St John's College; but little was effected until the time of Hawley's successor, Degory Whear. It was then found that the mediæval chapel had been too thoroughly wrecked to admit of rehabilitation with the meagre resources at the society's command. What Whear fitted up, then, for use as a chapel, was a building of much smaller dimensions—in fact, a mere oratory, identical with the solar at the north end of the refectory. An incidental reference to this oratory in 1698, shows that it was subdivided in the traditional Oxford fashion, into chapel and antechapel. The expenses incurred in the process for the services of mason, carpenter, plasterer, tiler, glazier, ironsmith, and painter together, amounted to less than £90. The operations concluded with the fixing of a bookcase to the lower wall of the chapel. Other repairs were in active progress in 1638. The restoration of the dining-hall, undertaken in 1632, included reflooring, a work completed before the death of Degory Whear in 1647.



SOUTHWARD FRONT OF SOUTH-WEST RANGE OF OLD GLOUCESTER COLLEGE.
(The end of the modern North-West Range is seen at the left hand.)

In the Civil Wars the place "fared roughly," being turned into a factory of swords and guns. Its state in 1675 and following years was dismal in the extreme; the untrodden paths "grown over with grass" and the neglected "way into the hall and chapel made up with boards." The Principal, it is recorded, was glad enough to get two or three other families besides his own to occupy some part of the premises, in order to keep the latter from absolute ruin. In September 1675 the impoverished institution was so much in arrears for chimney tax, that it was threatened with being swept away bodily, buildings and all. Some repairs were effected through the generosity of Dr Woodroffe, who became Principal in 1692. Six years later he managed to obtain a charter of incorporation, which, however, remained inoperative until 14th July 1714, when, after protracted negotiation and intriguing, Gloucester Hall was formally re-established under the name of Worcester College, by means of the £10,000 bequest of Sir Thomas Cookes (*obiit* 1701). In a statement drawn up in 1707, the party which was trying to secure the Cookes bequest for Gloucester Hall deposed that its land, "buildings, quadrangles, and gardens," were of considerable scale; that they comprised "capacious chambers, . . . principal's lodgings . . . in good repair, . . . a large hall, chapel, buttery, and kitchen, and a large common room lately wainscoted, and sash windows." Unless this favourable account of the buildings was sheer misrepresentation, their ensuing destruction for rebuilding must be regarded as gratuitous and flagrant jobbery. The logic of the case admits of no other alternative. No sooner had the authorities obtained possession of the coveted endowment than they condemned the ancient College to "restoration," that is, in the modern sense of the term. The process was



GLOUCESTER HALL, NOW WORCESTER COLLEGE.

FROM THE EAST. BY DAVID LOGGAN. 1675.



HART HALL, NOW HERTFORD COLLEGE.

INTERIOR OF THE COURT. BY DAVID LOGGAN. 1675.

inaugurated in 1720, and it is only because the scheme "in the light Ionic style," by Dr Clarke, fortunately remains incomplete, that any part of the beautiful mediæval College has escaped effacement. The virtuoso's plan comprises a three-sided front court of "most unpromising" appearance, with chapel on the north, hall on the south, and a connecting block on the west, whilst a further wing at the back makes the north side of an inner or western court. The corresponding new south range was never erected, and consequently the ancient block of monastic tenements still stands there undisturbed.

On the 5th April 1720, Hearne made the following entry in his *Collections:* "They have begun . . . to pull down the old refectory or hall (which was a noble, fine room), in order to build a new one. The said old refectory, 33 ft. . . . broad and 63 ft. . . . long, but the new one (contrived by Dr George Clarke, and done by the Provost's but not the Fellows' consent) is to be but about half as long as the old one was broad." The above computation, only allowing a length of about 16 ft. for the new hall, palpably under-estimates it. In point of fact, as compared with the old hall, the new one, completed in 1786, is only about 3 ft. smaller either way. It measures 60 ft. long by 30 ft. 6 in. wide by 30 ft. 4 in. high. It was fitted with a "handsome screen of Corinthian fluted columns, 25 ft. high at the west end." The new chapel and library were likewise begun in 1720. The inside of the latter, 120 ft. long, was finished in 1736, the outside not until ten years later. It occupies the first floor, over the porter's lodge, in the central block, of which the most conspicuous feature is an open piazza along the ground floor of the west front. The chapel, not completed until after 1786, was described by Alexander Chalmers in 1810, as "elegant and simple, without any ornament except a roof beautifully stuccoed in compartments of various figures." Generally, the chapel was designed, not only in dimensions but also in details, to be a replica of the dining-hall. Both interiors have been transformed—that of the chapel in 1864 by W. Burges, architect; that of the hall in 1877.

Part of the ancient buildings in the north-west quarter of the College was removed in 1753, that new buildings, comprising nine sets of rooms, finished about 1759, might be erected on the site. The remainder, at the western extremity of the same block, was pulled down, and the new wing (extending further westward, and comprising twelve sets of rooms, with Provost's lodgings at its west end), begun in 1773 and finished in 1776. In 1821 three additional sets of rooms were built "in the space afforded by the old College chapel"; while the raising of the roof of a portion of the old building in 1824 enabled six more sets to be contrived. In 1844 seven additional sets of rooms, as well as a new kitchen, were provided.

In the meantime a scheme for the elaborate remodelling of the street front, at a cost of £2,500, was devised by the architect, Edward Blore. The proposed new features were to comprise a huge cupola on columns over the centre of the main block; a pediment at the east end of the chapel and of the corresponding wing at the south of the front court, together with an arcaded screen and gateway in stone, facing toward Beaumont Street. All this would only have made the eighteenth century structure more aggressively pompous and ugly than before, whilst at the same time involving the demolition of the ancient buildings remaining to north of the chapel and to south of the hall. A circular, dated 27th March 1837, was sent out soliciting contributions for the furtherance of the project, which, however, met with so lukewarm a response that, happily, it was abandoned.

It only remains to add that the borders of the College were enlarged by the acquisition of some extra ground on the south side in 1741, and a garden and meadows on the north and west in 1744. The low-lying meadowland at the west, formerly little better than a swamp, having been drained, the lake was made, and the ornamental grounds laid out in their present fashion, together constituting a most attractive adjunct to the buildings, about the year 1827.

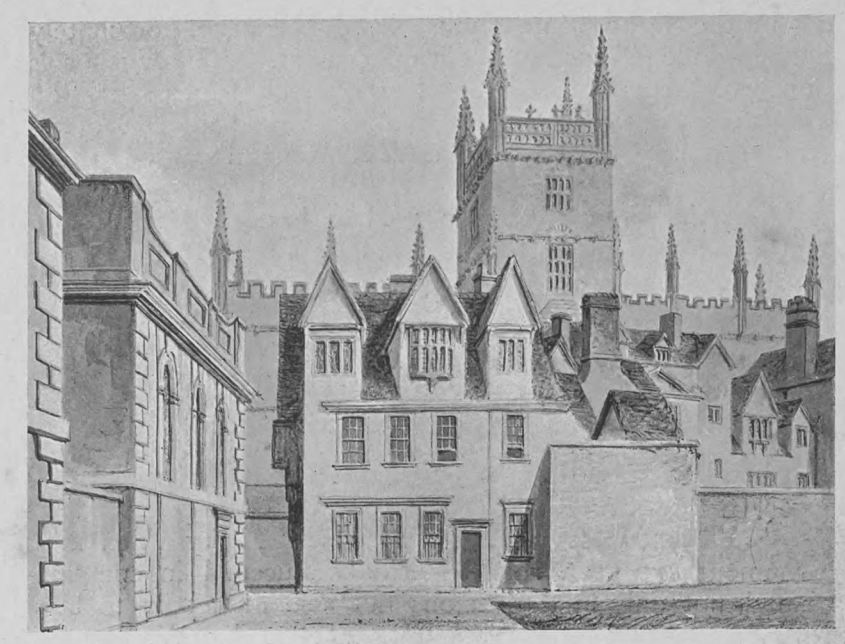
XXII.—HERTFORD COLLEGE

Hart Hall took its name from Elias de Hertford, who, between 1261 and 1284, purchased the property and let it out as lodgings. In 1312 it was occupied by Bishop Stapledon's scholars, before they moved into their new quarters, now Exeter College. Thenceforward the Principal of Hart Hall paid rent for it to Exeter; and the Hall preserved an unbroken continuity from 1360 to 1740.

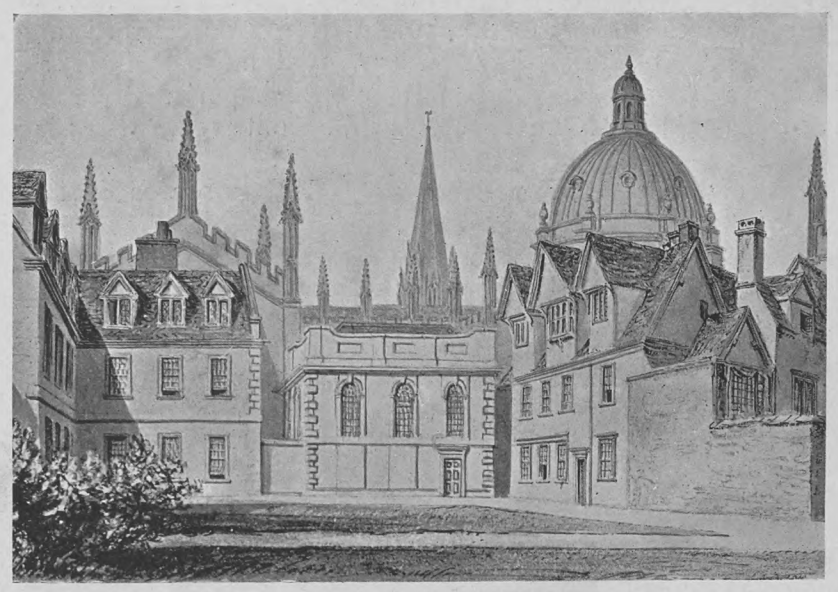
The earliest mention of any specific buildings being erected records that the refectory was built by Philip Rondell, between 1549 and 1598. The same Principal repaired and enlarged, if indeed he did not entirely rebuild, the buttery with chambers over it, adjoining the east end of the refectory; and the kitchen with chambers over, on the south side of the buttery. The Principal's lodgings adjoining the south side of the kitchen were erected between 1604 and 1621; and, between the last-named date and 1633, a new kitchen and chambers over, at the west end of the refectory, by Principal Iles, who thereupon appropriated the old kitchen of Hart Hall for his own and his successors' use. He also built lodgings next to the entrance gateway in the west front, overlooking Cat Street.

Behind the rest and near the corner where New College Lane turns at an angle, was situated Blackhall, an ancient building believed to date from the end of Edward III.'s reign. Repaired in 1544, and again between 1549 and 1598, it was ultimately demolished in 1667, and on the back, or east part, of the site the so-called "paper house"—a pargetted structure supported on stout wooden pillars, and clearly shown on the left hand of Loggan's view (Plate L.)—was erected in 1669. Other buildings to north and to south of the last-named were erected about the same time, to be let out as chambers.

A library over the gatehouse was built between 1688 and 1707 by Principal Thornton. More energetic, however, than any of his predecessors was Principal Newton, who purchased some adjoining property for the



THE EAST SIDE IN THE COURT AS IT WAS IN 1815. FROM A DRAWING BY J. C. BUCKLER.



THE SOUTH SIDE IN THE COURT AS IT WAS IN 1815. FROM A DRAWING BY J. C. BUCKLER.



THE FRONT OF HERTFORD COLLEGE, AS IT WAS BEFORE 1820, FROM THE WEST. DEMOLISHED, 1820.

purpose of enlargement, and planned the entire reconstruction of the then existing buildings. But he only achieved the erection of new lodgings, with one corner of a new quadrangle, and a new chapel. The latter—a bare, square box, with round-headed window openings—standing on the south side of the court, was dedicated on 25th November 1716. In 1740 Dr Newton's ambition was realised: Hart Hall was incorporated by charter, and its status changed to that of Hertford College. But, the influence of his personality withdrawn, the enterprise eventually proved a failure. The College gradually dwindled out of existence, and, after the death of Principal Hodgson in 1805, was officially closed. The buildings became so dilapidated through neglect that in 1820 the west side of the College, on Cat Street, fell down "with a great crash and a dense cloud of dust." A Palladian design having been prepared by Mr Garbett, the foundation-stone of new buildings was laid on 4th May 1820. The work carried out involved the demolition of the greater part of the buildings as yet standing. It comprised north and west fronts, with Principal's lodgings, College rooms, porter's lodge, a kitchen, and a library, the latter on the north side of the court.

In 1822 the community from Magdalen Hall took up its residence here, and gave its name to the place. This arbitrary proceeding and the fact that writers like Ingram, regarding the permanent factor of topography as of less moment than transitory institutions, have tried to blend the two accounts into one, has resulted only in confusion and obscurity. In 1874 "Magdalen Hall" was dissolved and Hertford College re-established and endowed by the munificence of Mr T. C. Baring, M.P. The Elizabethan dining-hall thereupon became transformed into a library, and other surviving buildings of Jacobean date were turned into Common-rooms. "A few remains of the previous structure may still be seen in the refectory and buttery. The lodgings also of the former Principals exist, but are now converted into rooms for students" (1875). At the present day the oldest portion of the quadrangle is its north-east corner. Between this and the Palladian part at the north-west, new buildings were erected (1889) by Mr T. G. Jackson, R.A., who also designed the middle portion of the west front, between the Palladian extremities, of 1820-22, and who, still more recently, rebuilt the College chapel.

A mediæval building, which originally had no connection with any College or Hall in the University, but which, having now become incorporated in Hertford College, must needs be described, is the Chapel of Our Lady at Smith Gate. It is situated between Holywell Street and New College Lane—nearer the latter than the former—and almost opposite to the east end of Broad Street. To-day a pitiful wreck compared with what it must have been, the building is yet of exceeding interest. Only within quite recent years has clearance made it possible to recognise the octagonal form of this desecrated chapel—Skelton, in 1828, describes it as "sexagonal"—smothered as it long was by parasitic accumulations of later buildings. Even its most striking feature, the sculptured panel over the entrance on the south side, was so much hemmed in as easily to escape notice. And, indeed, so completely was its identity forgotten in the nineteenth century, that (the historic name of the thoroughfare running past it from the east end of Broad Street, southward to join the High Street,

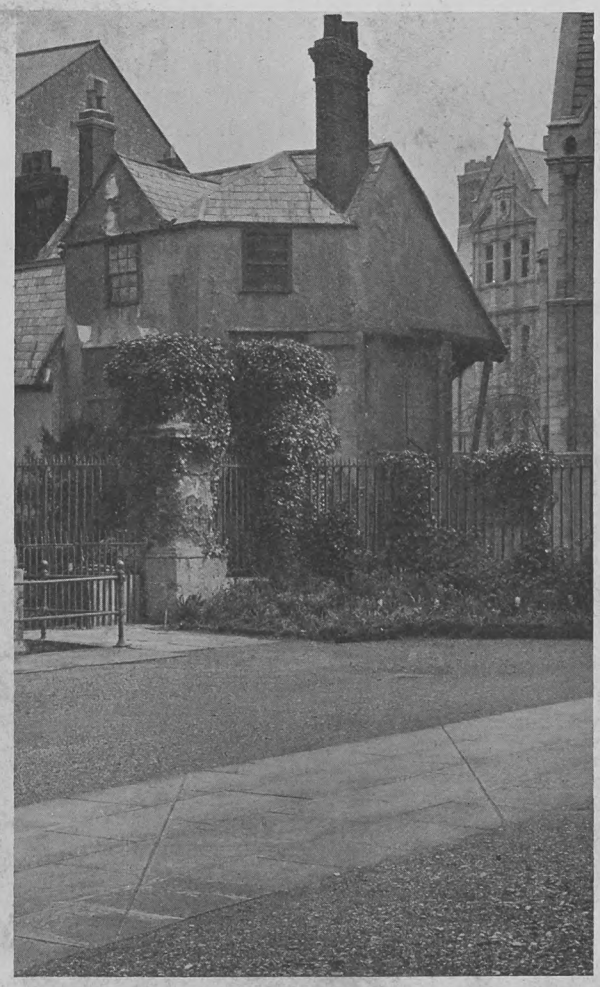


SCULPTURED PANEL OF THE ANNUNCIATION OVER THE CHAPEL DOOR OF OUR LADY AT SMITH GATE.

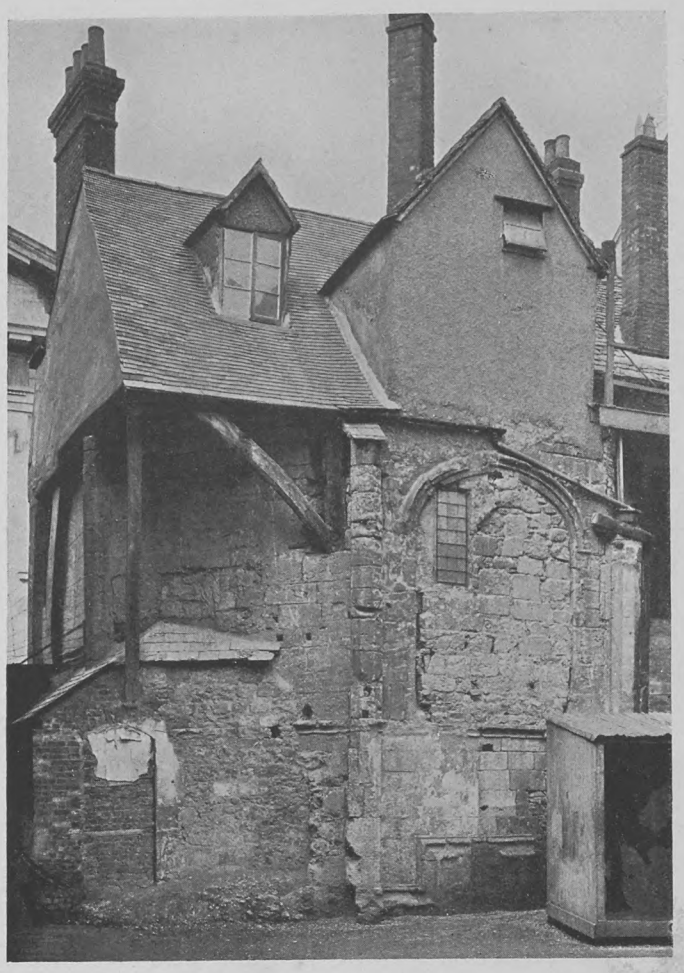


SOUTH-WEST VIEW OF THE CHAPEL OF OUR LADY AT SMITH GATE, ABOUT 1760. DRAWN BY JAMES GREEN.

between St Mary's Church and All Souls' College, having been prudishly changed from "Cat" to "Catherine" Street) a myth grew up which identified it with St Catherine's Chapel, albeit the latter never had any existence outside the University Church. And yet the dedication to Our Lady ought never to have been questioned while the attesting group of stone-carving, representing the Annunciation, remains over the door. The latter has a four-centred opening, 2 ft. 10 in. wide. The sculpture, of exquisite Perpendicular, now sadly defaced, comprises five niches. In the left hand one kneels the Blessed Virgin before a high pedestalled book-desk, which occupies the next niche. In the middle is the lily-pot; next is the mutilated scroll which bore the words of the angelic message, and in the right hand niche is a feathered figure of St Gabriel. The chapel stood attached, like a bastion, to the old city wall, which joined on to its south-east and south-west sides; as, indeed, the absence of windows on both these sides, as well as the ruggedness of the masonry on the south-east, where the junction formerly existed, attests. As to the south-west side, the course of the city wall was ascertained by excavations in August 1898, in the courtyard of the Clarendon Buildings; two parallel lines, 5 ft. 6 in. asunder, being incised in the flagged path for a record. Anyone standing midway between these diagonal lines and looking towards Our Lady's Chapel will observe that their axis points straight for the south-west side of the building. Here, then, the wall abutted, and it was at this point that the Smith Gate stood, from which the chapel itself was named. The gate continued to be a postern for foot-passengers only, until it was widened by express command of James I. The five other sides of the chapel projected beyond the limit of the city wall. The eastern, the north-eastern, and the western sides are known to have been pierced by four-centred windows, some 7 ft. wide, now walled up and bereft of their mullions and tracery. As to the northern and north-western sides, they are still too much encumbered by extraneous buildings to afford any evidence; but it is safe to assume that these sides, being disengaged, were windowed like the adjoining sides. Nay, the bird's-eye views of Agas (1578) and Hollar (1643) go to prove that such was the case. Beneath the



CHAPEL OF OUR LADY AT SMITH GATE, IN 1910. VIEW FROM THE CLARENDON BUILDINGS COURTYARD, THE COURSE OF THE OLD CITY WALL INDICATED IN THE PAVEMENT IN THE FOREGROUND.



CHAPEL OF OUR LADY AT SMITH GATE, FROM THE SOUTH-EAST, IN 1910.

east window there appears to have been another one, low and perhaps partly under the level of the ground, designed to light a crypt or undercroft; for the skirting-mould (which on the other sides runs full 6 ft. below the string-course which is level with the window cills) is returned at this point, with a rise of about 3 ft. higher than the rest of the skirting, as though it had been carried over a square-headed opening. Each side of the octagon measures about 11 ft. 6 in. wide between the polygonal angle-shafts. The latter stand out disengaged on seven of their sides, each side 6½ ins. wide. The height of the chapel walls is defined by a hollow moulding running round the top. In the middle of each side this cavetto is interrupted by a sculptured projection, or boss. The roof of the chapel must have become seriously defective by 1569, since a lease of the place, dated 5th July of the same year, contains a clause binding the lessee "to build a roofe upon it." Agas's view depicts the roof in 1578 as a dome of (eight) sides, to correspond with the plan of the walls. Meanwhile the dismantling of the interior, already secularised at the Reformation, proceeded, as witness the parish accounts of St Peter's-in-the-East, which record the expenditure of 2d. in 1573 "for carrying of the Table" (*i.e.*, a carved or painted reredos) "that was at Our Lady of Smyth Gate, and for carrying of other images." According to Wood "a fair wrought neech on the east side," containing the image of Our Lady, with other figures very neatly carved in stone, survived until 1678-79, when all were wantonly demolished. For the rest, what the internal arrangements were like is now a lost secret, but to judge from the analogy of another chapel dedicated to Our Lady, octagonal like this one on plan, similarly situated on the confines of a walled town, and moreover of approximately the same date, it is not unreasonable to suppose that the Oxford chapel of Our Lady at Smith Gate may have been in some other respects also a counterpart of the chapel on the Red Mount at King's Lynn. The plan of the last-named building is that of a Greek cross within an octagon, flights of steps forming a circuit between the outer and inner walls, so that a constant stream of worshippers, always moving forward, might pass through and depart without the inconvenience and disorder of meeting one another from opposite directions.

XXIII.—ST EDMUND HALL

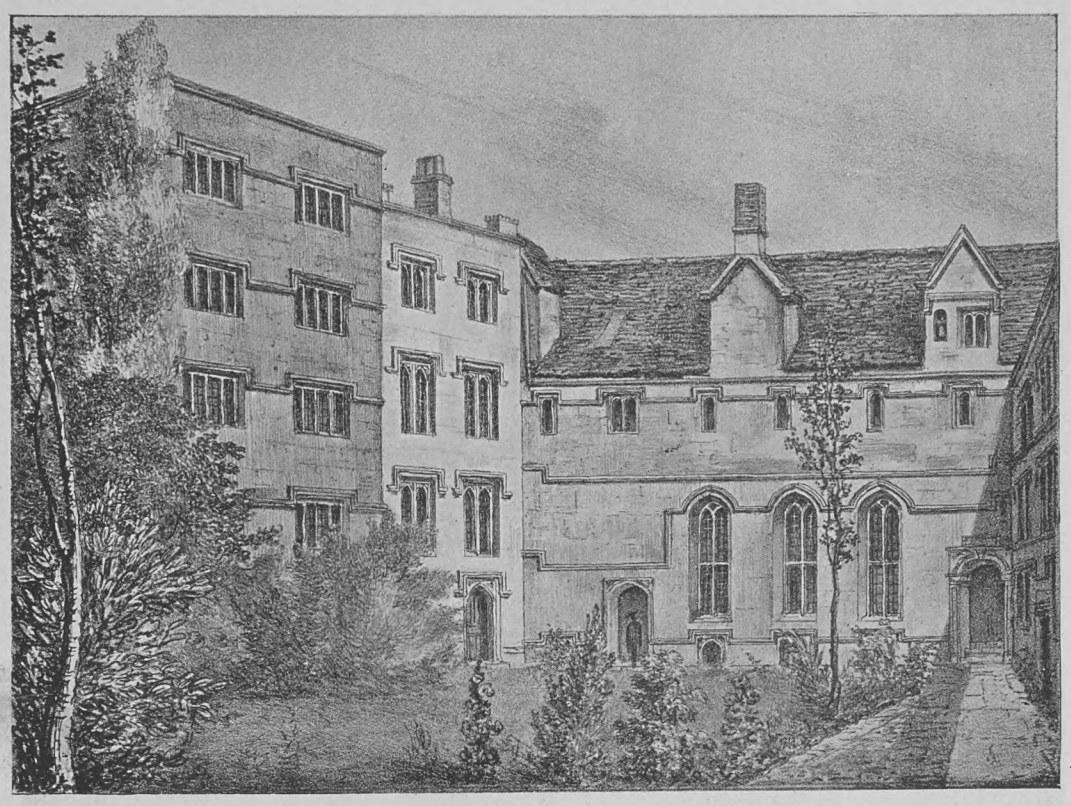


ST EDMUND HALL, FRONT ON QUEEN'S LANE, FROM THE SOUTH-WEST, IN 1824.

THE only surviving Hall is named after Archbishop Edmund Rich, of Abingdon, and boasts no less distinguished an origin than that it occupies the site of the school where the Saint used to lecture in the first quarter of the thirteenth century. But Wood refutes the claim as unhistoric, and persists in calling the place Edmund Hall. At any rate the property came, in 1269, into the possession of Osney Abbey, which repaired the tenements and continued to hold them and to lease them to a Principal until the Dissolution in 1546, when they were secularised. After passing through several hands, the Hall was eventually acquired by Queen's College on 28th July 1557.

The buildings consist of three sides of a square, north, east, and west, the entrance to the court being at the west, in Queen's Lane. The original extent of the Hall was considerably less than it is now; indeed it was little else than the space occupied by the present dining-hall and chambers at the north end of the same. It was enlarged in, or soon after, 1451, by the addition of a house on the south, measuring 15 ft. long by 17 ft. broad. "About the same time," says Wood, "another tenement was annexed, which looked into St Peter's Churchyard." A few years later the west block, comprising refectory, together with chambers

on the south, was erected. These chambers having fallen into disrepair, were pulled down and rebuilt by Principal Airy, who finished the work about 1635. The refectory was taken down in 1659, and a new one in its place, with chambers over, begun on 30th May of the same year, and finished in 1660. This is the same dining-hall which now stands. It runs north and south to north of the entrance, and occupies the greater part of the ground floor of the western range. It presents a blank wall to the street, and is lit on the east side by three two-light windows, overlooking the court. A cellar was constructed underneath in, or shortly after, 1672.



St Edmund Hall, Interior from the North-East, in 1830. By N. Whittock.

Beyond the north end of the hall is the buttery (its hatch in the shape of a four-centred arch) and the kitchen adjoining on the north-east. They appear to have been built in the reign of Edward IV. The four-storeyed north range, extending in continuation eastward, was erected about 1596. Its picturesque front of gables, chimney-stacks and windows immediately overlooks the churchyard of St Peter's-in-the-East. This part of the Hall was extensively repaired in the first half of the eighteenth century, "but a portion of the original wall of stucco may still be seen," says Ingram in 1837, "on the side facing" northward.

A five-storeyed south range of lodgings, erected 1660-61, had already "been separated from the Hall many years" when Gutch wrote in 1786. "An ancient doorway, now bricked up, and an embattled wall" extend from these "high buildings," says Ingram, "to the south-east angle of the court. . . . Adjoining . . . are the Principal's lodgings, which have been lately much enlarged and improved" (1837).

A range of buildings, built for lodgings, on the east side of the court, was acquired by the Hall in 1672. On this site now stands a Palladian structure, with the library on the first floor. Underneath is the entrance to the chapel, having a stone tablet over the west door to commemorate its completion in 1682. The foundation-stone was laid two years previously, on 19th April. The chapel projects beyond the east range, and is best seen from the adjacent churchyard or from New College gardens. On plan it is a simple parallelogram, divided by wainscoting into quire and vestibule, or ante-chapel. The latter is only half the height of the quire, which has a segmental ceiled roof. The woodwork of both quire and ante-chapel is of the plainest possible character, with a cedar wainscot of fielded panels.



St Edmund Hall, from the North-West, within St Peter's Churchyard.

APPENDIX I

ENGRAVED MEMORIAL BRASSES

I. CHURCH OF ST MARY THE VIRGIN.

ADAM DE BROME.—The polished marble slab forming the top of his table-tomb has the indent of a cross with a quatrefoiled head, in which was a throned figure of the Blessed Virgin and Child; the foot of the cross arched over a kneeling figure, no doubt that of De Brome. Marginal inscription also lost - - - - 1332

WILLIAM DE HAUKESWORTH (Provost of Oriel).—Inscription - - - - - 1349

WILLIAM SCOT.—Inscription, now lost. Impression in the King's Library at British Museum - 1441

JOHN DOO.—Effigy and inscription, now lost - - 1467

EDMUND CROSTON.—Priest, in cassock, surplice, and almuce, kneeling, with inscription, two scrolls, rebus, standing figure of St Catherine and indent of a lost group of the Trinity, or Virgin and Child, enthroned - - - - 1507

LETTICE ——.—Effigy kneeling before a saint interceding with Christ in glory; now lost - *circa* 1500

WALTER WRIGHT.—Effigy and inscription, now lost - 1561

EDWARD CHERNOCK.—Effigy kneeling at a desk, in a panelled room, with arms, crest, and inscription 1581

MALINA BOYS.—Effigy kneeling at a desk, with seven sons and five daughters, with armorial shield and inscription - - - - - 1584

NICHOLAS QUARNE.—Inscription - - - 1598

JAMES BLOUNT.—Inscription - - - - 1600

THOMAS WHITE.—Inscription, now lost - - 1616

WILLIAM TILLYARD, 1587, his wife, ELIZABETH, 1621, and their family of five children, and her second husband, PETER PORY, 1610 - - *circa* 1621

FRIDESWYDE GOODE.—Effigy and inscription, now lost 1623

Beside the above there are in different parts of the church eighteen slabs with indents of lost brasses, dating from 1290 to 1643.

V. MERTON COLLEGE.

RICHARD DE HAKEBORN.—Half-effigy of a priest, in alb, and amice with conspicuous apparel, formerly in the middle of a large floriated cross, surrounded by a marginal inscription in Lombardic capitals, of which nothing but the matrix remains. Two letters, M and N, presumably from this inscription, survived into the nineteenth century, but are now lost. What remains is an admirable specimen of early engraving - - - - *circa* 1310

ANON.—A full-length figure of an ecclesiastic in academicals, standing in an open frame formed in a large floriated cross, nearly all wanting. Formerly surrounded by a marginal inscription, now perished *circa* 1370

JOHN BLOXHAM and JOHN WHYTTON.—Two full-length effigies in academicals, under a double canopy, supported on a long stem or shaft, formerly crocketed, at the base of which is a niche containing the *Agnus Dei* (see page 101) - *circa* 1420

JOHN KYLLYNGWORTH.—Half-length effigy in academicals - - - - - - - 1445

HENRY SEVER (Warden).—Life-size figure, partly restored, under a triple canopy. Formerly accompanied by two armorial shields, one of which is now lost. He wears a cassock, surplice and almuce under a splendid cope, on the orphreys of which are embroidered eight figures in tiers of canopied niches. On the dexter side the figures, from top to bottom, are—(1) a bishop, not nimbed, and therefore probably the Founder, (2) St James major, (3) St James minor with a club, (4) St Paul with a sword; and on the sinister side—(5) St John Baptist, (6) an apostle holding a book, (7) St Bartholomew with a large knife, and (8) an apostle with a spear. Various flowering plants grow in the grass at Sever's feet. His will, dated 4th July 1471, directs that his body be buried "*in choro eccl. collegii de Merton, Oxon, coram stallo custodis eiusdem*"; and Wood noted the memorial "near to the entrance into the choir, on the right hand" (see page 101) - - - - 1471

WILLIAM BYSSE.—Inscription, in the tower - - 1510

THOMAS HARPER and RALPH HAMSTERLEY.—Casement only - - - - - - 1518

ANON.—Half-effigy of a priest in academicals, holding a cup and host between the hands. Possibly the memorial of John Bowke, 1519 - - *circa* 1520

FRANCIS YARNOLD.—Inscription - - - 1587

NICHOLAS MARSHE.—Inscription - - - 1612

ROBERT BESELEY.—Inscription - - - 1623

Numerous casements from which the brasses have disappeared since the time of Antony à Wood.

VI. EXETER COLLEGE.

MATTHIAS PRIDEAUX.—Inscription - - 1624-5

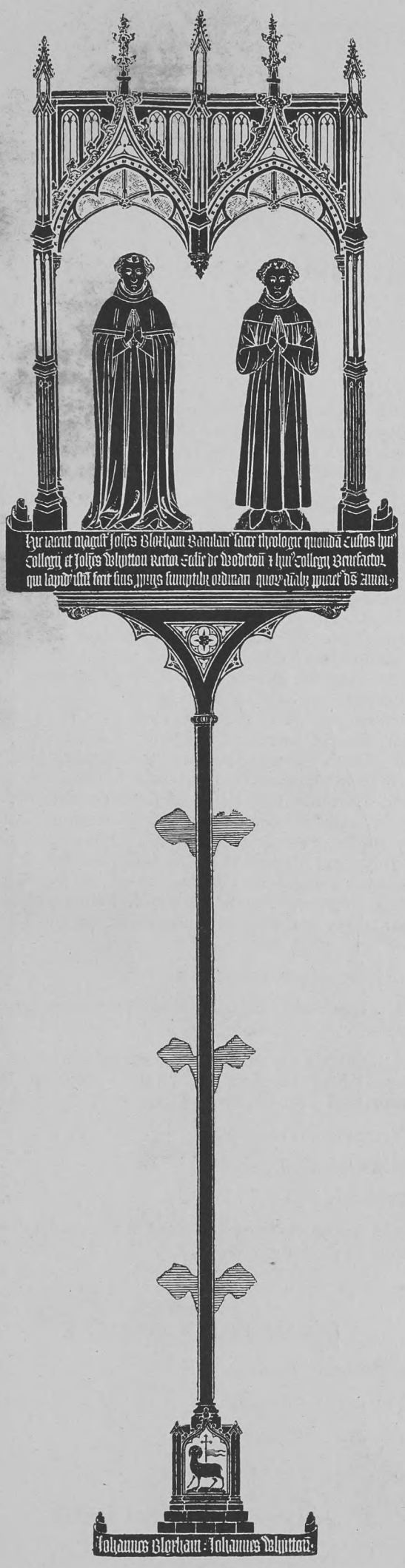
ROBERT PRIDEAUX.—Inscription - - - 1627

JOHN PRIDEAUX.—Inscription - - - - 1636

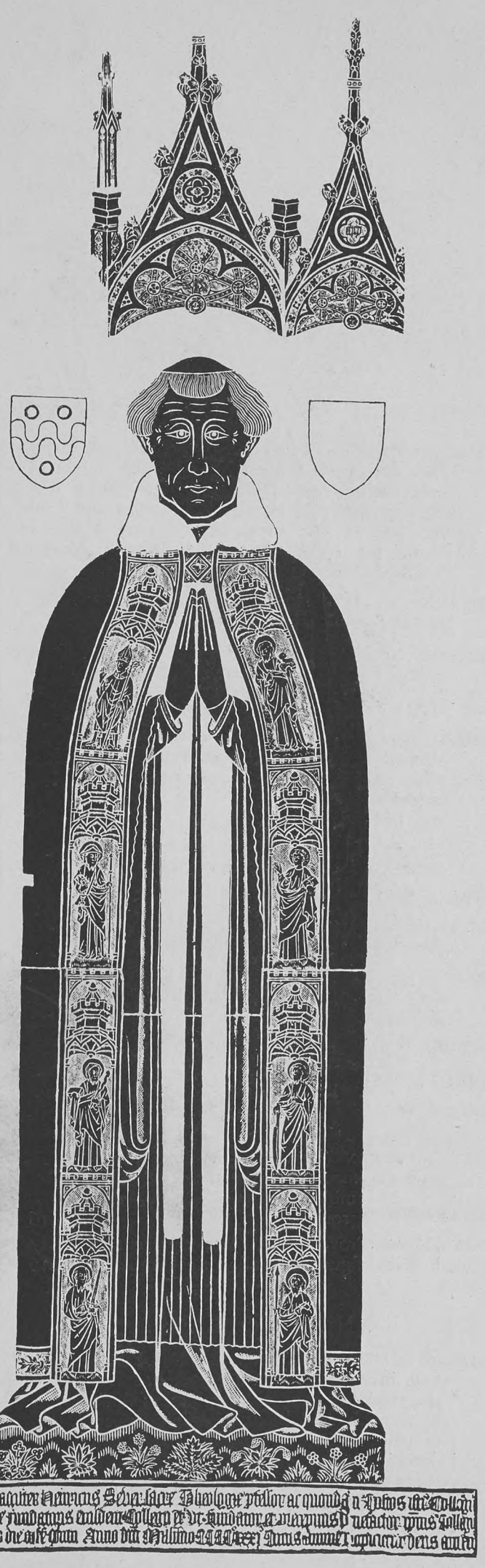
VIII. QUEEN'S COLLEGE.

NICHOLAS HYENSON (Fellow).—In academicals, nearly effaced - - - - - - 1477

RALPH HAMSTERLEY.—Inscription only. Effigy lost - 1518



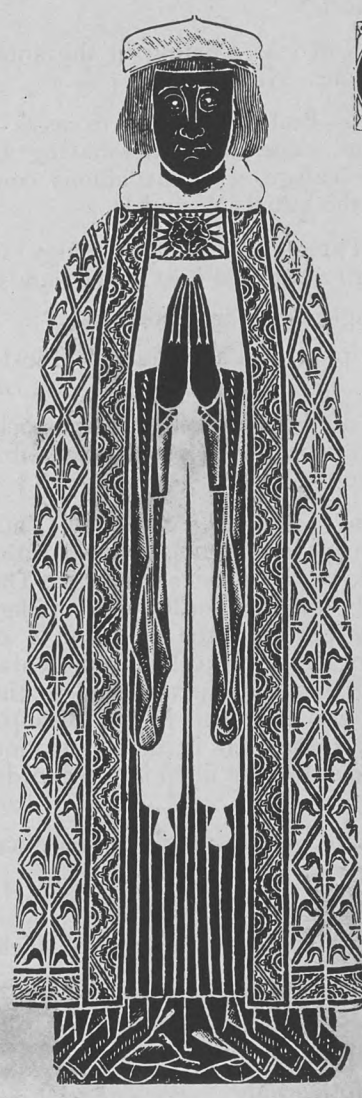
MERTON COLLEGE. JOHN BLOXHAM AND JOHN WHYTTON. 9 FT. 5½ IN. BY 2 FT. 4½ IN. ABOUT 1420.



MERTON COLLEGE. HENRY SEVER. 7 FT. 10 IN. HIGH OVER ALL. HEIGHT OF FIGURE ONLY, 5 FT. 6¾ IN. 1471.

THE SOCIETY OF THE FOUR ARTS PALM BEACH FLORIDA

ROBERT LANGTON (Fellow, died 1524).—Full-length effigy with cap on head, and clothed in cassock, surplice, almuce and cope, the latter diapered with fleurs-de-lys, with orphrey of conventional pattern, the morse displaying the rose *en soleil.* The rebus belonging to this memorial was found in the crypt in 1903, previously to which date the effigy was commonly misattributed to Eglesfield. It appears to have been engraved previously to Langton's death, to commemorate the building of the ante-chapel - - - - - *circa* 1518



QUEEN'S COLLEGE. ROBERT LANGTON (3 FT. ½ IN. HIGH). ABOUT 1518.

HENRY ROBINSON (Provost).—A plate representing a kneeling figure surrounded by allegorical emblems, with Carlisle Cathedral in the background - - - - 1616

HENRY AIRAY (Provost).—A plate representing a kneeling figure, with allegorical emblems 1616

IX. NEW COLLEGE.

RICHARD MALFORD (Warden). — Full-length effigy in cassock, surplice, almuce and cope, the latter having an orphrey of floral pattern with medallions containing alternately the initials M and R. Scroll and inscription lost - - - - - 1403

THOMAS CRANLEY (Archbishop of Dublin, Warden from 1393 to 1395).—Full-length effigy beneath a triple canopy, with embattled tester, or super-canopy, overhead. The marginal inscription nearly all lost. The figure is a magnificent example of a metropolitan in full pontificals, depicted to



NEW COLLEGE. THOMAS CRANLEY, ARCHBISHOP. 8 FT. 3½ IN. BY 3 FT. 1½ IN. EXCLUSIVE OF THE BORDER STRIP. 1417.

perfection in every detail, down to the fringes. The pallium displays seven crosses, which may be described, in heraldic language, as paty fitched in the foot. The cross on the top of the archi-episcopal staff is broken and in part wanting. There are two armorial shields. Wood noted this brass situated, in his time, before the high altar - 1417

JOHN DESFORD (Canon of Hereford).—Half-length effigy in surplice, almuce and cope, the orphrey being of a geometrical pattern - - - - 1419



NEW COLLEGE. RICHARD WYARD. 41 IN. HIGH OVER ALL. HEIGHT OF FIGURE ONLY, 29½ IN. 1478.

WILLIAM FRYTH (Fellow).—Inscription - - 1420

JOHN LOWTHE (Fellow).—Full-length effigy in academicals. Scroll mutilated - - - - 1427

HUGH HOLES (Fellow).—The effigy in academicals is lost, only the scroll remaining - - - 1430

WILLIAM HOLMEGH.—Noted as existing in the antechapel in Wood's time. Now lost - - 1434

WILLIAM HAUTRYVE (Fellow).—Full-length effigy in academicals, with scroll - - - - 1441

PHILIP CAERMERDYN.—Noted as existing in the antechapel in Wood's time. Now lost - - 1446

GEOFFREY (GALFRIDUS) HARGREVE (Fellow). — Full-length effigy in academicals. Scroll imperfect - 1447

WALTER WAKE (Fellow).—Half-length effigy in academicals - - - - - - 1451

NICHOLAS OSYLBURY (Warden).—The effigy, in a cope, is now lost, only the inscription remaining - 1453

THOMAS GASCOIGNE.—Half-effigy and inscription lost, only an armorial shield remaining - - 1457

THOMAS HYLLE (Fellow).—Full-length effigy in academicals, holding between his hands a Tau cross marked with the five Wounds, accompanied by a scroll - - - - - - - 1468

THOMAS FLEMYNG (Fellow).—Full-length cadaver in shroud, with inscription - - - - 1472

RICHARD WYARD (Fellow).—Full-length effigy in academicals, a Tau cross before his breast, with a scroll; inscription at the bottom. Scroll and lower part of the body with the inscription are now wanting - 1478

JOHN PALMER (Fellow).—Full-length effigy in academicals. Scroll imperfect - - - - 1479

HENRY WRATTISLEY.—Noted as existing in the antechapel in Wood's time. Now lost - - 1486

WALTER HYLL (Warden).—Full-length effigy in cassock, surplice, almuce and cope, the latter having an orphrey of Gothic leafage, with medallions containing alternately the initials W and H - - 1494

JOHN FRYE (Fellow).—Three-quarter-length effigy in mass vestments, with a cup and host in the hands 1507

JOHN LONDON.—Full-length effigy in academicals - 1508

ANON.—A notary. Inscription and armorial shield lost *circa* 1510

JOHN REDE (Warden).—Full-length effigy in cassock, surplice, almuce and cope, the latter with a quatrefoil-patterned orphrey - - - - 1521

JOHN YOUNG (Bishop of Callipolis, Warden).—Full-length effigy in episcopal vestments, the head of the figure and the crook of the crosier wanting. The chasuble has a richly jewelled border and a pillar-orphrey of a scaly pattern; the dalmatic is of handsome brocade or tissue. Excellent representation of the vexillum, or sudarium, attached to the crosier. The brass was engraved in the Bishop's lifetime, with blank spaces left in the inscription for the date of the death to be filled in afterwards, which was never done - - - *circa* 1525

WALTER BAILEY (Physician).—With mutilated marginal inscription - - - - - - - 1592

RICHARD RATCLIFF, M.D., and WIFE.—Mural - - 1599

HUGH LLOYD.—Kneeling at a desk, with armorial shield 1601

RICHARD DYKE.—Inscription only - - - 1604

ANTHONY AYLWORTH.—Full-length effigy, in hood and square cap. Mutilated inscription - - 1619

THOMAS HOPPER.—Inscription only - - - 1623

XI. ALL SOULS' COLLEGE.

PHILIP POLTON (Priest).—Kneeling effigy in almuce, surplice and quire-cope. The head of the figure, a scroll and four armorial shields (the latter formerly at the corners) all missing - - - - 1461

RICHARD SPEKYNTON (Fellow).—Full-length effigy in academicals. Scroll imperfect - - - 1490

DAVID LLOYDE and THOMAS BAKER.—Two half-effigies in academicals, over one inscription - - 1510

XII. MAGDALEN COLLEGE.

RALPH VAWDREY.—Half-effigy in academicals, with scroll 1478

THOMAS SONDES.—Full-length effigy, formerly surrounded by a marginal inscription, with the evangelistic symbols in medallions at the corners. A portion only of the St Luke, a mutilated scroll round the head and the lower part of an armorial shield remain - - - - - - 1478



MAGDALEN COLLEGE. ARTHUR COLE. 3 FT. 6½ IN. HIGH OVER ALL. HEIGHT OF FIGURE ONLY 3 FT. 2 IN. 1558.

WILLIAM TYBARDE (President).—Full-length effigy in surplice, almuce and cope, the pattern of the orphrey a repetition of an abstract Gothic flower. The lower part of the figure is missing, and so is the head, which, with a low cap, existed in Gough's time. This figure is of earlier date than that usually assigned to Tybarde. It was formerly surrounded by a marginal inscription, with evangelistic symbols at the corners, all now very imperfect - - 1480

ANON.—Half-length effigy of an ecclesiastic in academicals *circa* 1480

ANON.—Full-length effigy of a Master of Arts - - *circa* 1480

ANON.—Full-length effigy of a Master of Arts - - *circa* 1480

(It is conjectured that one of these three nameless brasses may represent John Goode, M.A., 1473.)

JOHN PERCH.—Three-quarter-length effigy in surplice, almuce and cope, the latter having a narrow orphrey embroidered with rose sprays. Marginal inscription much mutilated. This figure is usually identified with Tybarde and *vice versa* - - - - - - *circa* 1500

GEORGE JASSY.—Half-effigy in academicals - - *circa* 1500

THOMAS MASON (Fellow).—Full-length effigy in academicals - 1501

WALTER CHARYLS (Fellow).—Half-length effigy; the head now wanting. Engraved complete by Skelton, Plate 61 - 1502

RICHARD FYNCH (Fellow).—Inscription now lost - - 1509

WILLIAM HASARD - - - - - - 1509

WILLIAM GOBERD.—Full-length effigy in cassock, surplice and almuce. A mutilated scroll overhead - - - 1515

JOHN CALY (Fellow).—Nearly effaced. A palimpsest. On the reverse is a portion of an inscription commemorating Isabel Fyscher, 1464 - - - - - 1515

NICHOLAS GOLDWELL (Fellow).—Full-length effigy; not an ecclesiastic. With a scroll above and inscription below. An accompanying representation of the Blessed Virgin and Child was lost before Skelton's time, but there remains an armorial shield with a lion rampant - - - 1523

ANON.—Effigy in academicals, the feet lost *circa* 1530

ARTHUR COLE (President).—Full-length effigy wearing the Garter mantle over almuce and surplice. A palimpsest. On the reverse are a priest in a chasuble and an inscription commemorating Robert Cobbe, of London, 1506; whilst on the reverse of Cole's head is part of the royal arms - 1558

JOHN BENTLEY.—Inscription - - 16th century

WILLIAM GREY.—Inscription - - - 1605

ROBERT HONIMAN.—Mutilated inscription - 1616

Many of the above brasses, having been detached from their places, are loose in the bursary, and so mixed together that their identification is exceedingly difficult.

XIV. CORPUS CHRISTI COLLEGE.

JOHN CLAIMOND (President).—Full-length cadaver in shroud, with mutilated marginal inscription, engraved during his lifetime *circa* 1530

PETER FRY.—Armorial shield and inscription - 1579

FRANCIS COLTHURST.—Effigy (imperfect) kneeling at a desk - - - - 1602

The two last-named are not now accessible, being covered—if, indeed, they still exist—by panelling or the organ.

XV. CHRIST CHURCH (ST FRIDESWIDE'S).

ANON.—Matrix of a floriated cross, with mutilated Lombardic inscription commemorating a burgess of Oxford - - *circa* 1300

JOHAN DE COLEIVILE.—Matrix of floriated cross and Lombardic inscription - *circa* 1300

ANON.—Incised floriated cross with mutilated Lombardic inscription, one brass stop remaining - - - - *circa* 1300

ANDREAS DE SOLTRE (Rector of Kalleye).—Matrix of floriated cross and Lombardic inscription - - - *circa* 1310

ANON.—A priest, casement only, a scroll issuing from the mouth, four shields, two almost effaced, in north aisle of the quire *circa* 1370

ANON.—A priest, casement only, a scroll from the mouth, four shields, in the Lady Chapel - - - - 14th century

ANON.—Man and wife, part of casement only, in the north aisle of the quire - 14th century

ANON.—Three casements, defective, in the north aisle of quire, one of them, the demi-figure of a priest - - - *circa* 1400

ANON.—A priest, large figure under a canopy, casement only, in the north aisle of the quire - - - Early 15th century

JOHN FITZALLEYN.—Full-length effigy, mutilated, inscription - - - - 1452

EDWARD COURTENAY.—Full-length effigy, with a dog at the feet; an armorial shield above the head; inscription - - *circa* 1460

ANON.—A civilian, apparently an Oxford burgher, and his wife in a horned head-dress, three shields above and border inscription, casement only, on the slab of the table-tomb underneath the chantry, which is situated between the Latin Chapel and the next aisle to the south, and is commonly misnamed the shrine, or the watching-gallery of the shrine, of St Frideswide - - - - - *circa* 1460

JAMES ZOUCH or SOWCH.—On the slab of the table-tomb, under the north transept window, the indent of a male figure in a gown; and above, on the panel at the back, the matrix of a man accompanied by a scroll and praying before what appears to have been a representation of the Trinity - - - 1503

JAMES COORTHOPP (Canon).—Full-length effigy in cassock, surplice, and almuce. Formerly surrounded with marginal inscription (now nearly all lost), with evangelistic symbols at the corners, that of St Matthew alone remaining - - - - 1557

ROBERT KYNG (Bishop of Oxford).—Marginal inscription round the top of the tomb, now in the south quire aisle - - - - - - - - 1557

THOMAS PALMER.—Inscription - - - - - 1558

HENRY DOWE.—In academicals, kneeling at a desk, with coat of arms - - - - - - - - 1578

THOMAS MORREY.—Kneeling at a desk - - - - 1584

STEPHEN LENCE.—Half-effigy, in square cap - - - 1587

JOHN BISSHOP.—Kneeling at a desk - - - - 1588

JOHN WALROND.—Kneeling at a desk between two armorial shields - - - - - - 1602

THOMAS THORNTON.—Kneeling at a desk - - - 1613

ROBERT HUSIUS.—Inscription on a lozenge-shaped plate, about 21 in. square - - - - - 1632

LEONARD HULTEN.—Inscription consisting of eight separate scrolls - - - - - - 1632

XVII. ST JOHN'S COLLEGE.

ROBERT HARTE.—Kneeling at a desk - - - - 1571

HENRY HUCHENSON (Fellow).—In academicals - 1573

ROBERT SHINGLETON (Fellow).—Kneeling at a desk - 1577

JOHN GLOVER (Fellow).—Kneeling at a desk - - - 1578

HENRY PRICE.—Inscription only; effigy lost - - - 1600

WILLIAM LAUD (Archbishop of Canterbury).—Inscription and coat of arms together on one plate - 1644

APPENDIX II

HERALDIC BEARINGS

Arms of the University.—Azure between three crowns or, an open book proper inscribed, "*Dominus illuminatio mea*," and having attached to the dexter side seven labels gules, with as many seals of the second. Based, apparently, on the arms which convention has assigned to St Edmund, King and Martyr, with the augmentation of the book as an appropriate emblem of the University. The lettering on its pages has not remained constant, the text now recognised dating only from about the beginning of the seventeenth century. From 1587 to 1623 "*Sapientia et felicitate*" was the most usual inscription. In Speed's *Theatre of the Empire of Great Britaine* (1611) it appears as "*Sapientia et felicitas*." In earlier times it was "*Veritas liberabit bonitas regnabit*," or, again, "*In principio erat Verbum et Verbum erat apud Deum*," the opening words of the last Gospel. As blazoned in the east window of the Bodleian Library, the University Arms are supported on the dexter side by a lion rampant or, and on the sinister by a musimon (an heraldic compound between a goat and a ram) of the same, holding in the dexter paw a holy flag, and having a key depending from the sinister foot. This version, however, occurs nowhere else, and the better authenticated supporters are two angels.



Oxford University.

University College.—Azure a cross paty between four martlets or. The arms attributed to the Saxon kings, and as such assumed by the College in 1726, in virtue of its claim to have been founded by King Alfred. Planché maintains that the martlets ought rather to be doves; whilst Antony à Wood explicitly states that the rightful arms of the College, as having originated in the benefaction of William of Durham, are, or a fleur-de-lys azure, each leaf charged with a mullet gules, or, according to another account, of the first.

Balliol College.—Gules an orle argent, impaling azure, a lion rampant argent, crowned or, langued and armed gules. The sinister coat, when mistaken, as it often is, for the arms of Scotland, is wrongly blazoned with the double tressure flory counterflory, for which there is no authority in this instance. The position of the two impaled coats, strictly, should have been reversed, that of Devorguilla, a lady of Royal descent, being entitled to take precedence of that of her husband, Sir John Balliol, whose arms accordingly should be on the sinister side.

Merton College.—Or three chevrons counterchanged per pale azure and gules. The Founder's arms, apparently a modification, with a slight change of tincture to distinguish them, of the arms of the family of Clare, viz., or three chevrons gules. Sometimes the arms above-named are impaled with those of the see of Rochester.

Exeter College.—Argent two waves bendwise sable within a bordure of the last, charged with eight keys or, impaling gules on a bend or, between two escallops argent, a chough proper between two cinquefoils of the first, on a chief of the second a rose between two demi-lilies, attached to the sides of the shield, of the field. In the dexter coat, that of Bishop Stapledon, the keys are a canting device. They sometimes vary in number, and are sometimes blazoned in pairs, addorsed and interlaced in the ring, though some authorities hold that single keys with double bits are the correct charge. The sinister coat is that of Sir William Petre, a peculiarly generous benefactor.

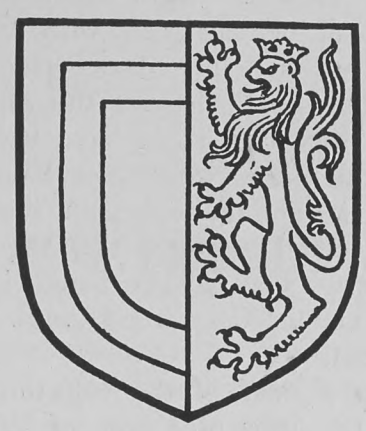
Oriel College.—Gules three lions passant guardant in pale or, within a bordure engrailed argent. The arms are the traditional leopards of England, borne in honour of the founder, Edward II., with the bordure for difference. In the ancient seal of the Provost the bordure is invecked, but it has long been blazoned authoritatively as engrailed. For badge the College uses the ostrich feathers of the Prince of Wales. St Mary Hall, previously to its absorption by Oriel College, bore for seal, but not by way of arms, azure the Blessed Virgin standing with her Child on her left arm or, the badge being a fleur-de-lys.

Queen's College.—Argent three eagles displayed gules beaked and membered or, that in dexter chief charged on the breast with a mullet of six points, pierced, of the third. Canting arms in allusion to the founder's name, Eglesfield. His express desire that no deviation should ever be made from the device he had ordained is frequently disregarded by the omission of the mullet.

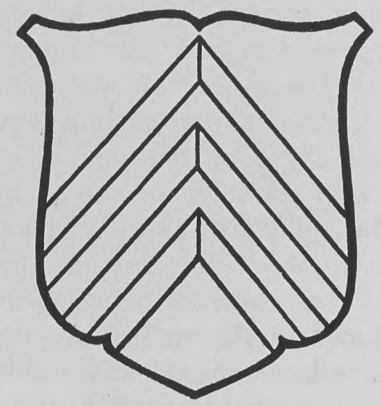
New College.—Argent two chevrons sable between three roses gules, seeded or and barbed vert The personal arms of the founder.



University College.



Balliol College.



Merton College.



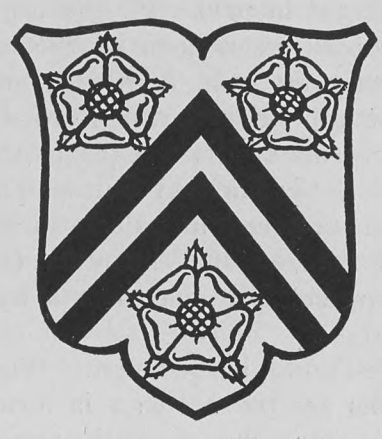
Exeter College.



Oriel College.



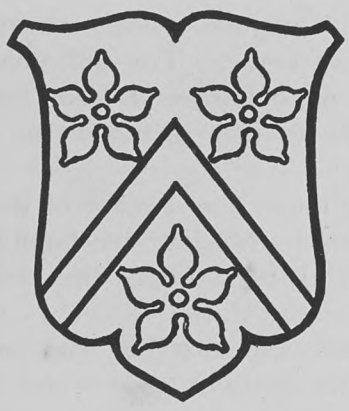
Queen's College.



New College.



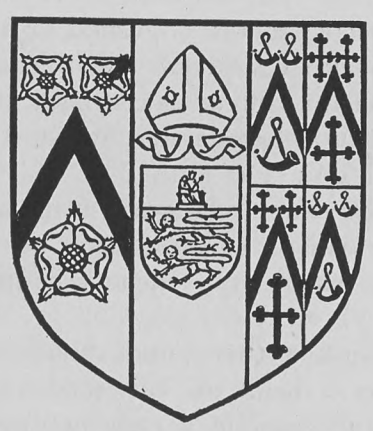
Lincoln College.



All Souls' College.



Magdalen College.



Brasenose College.



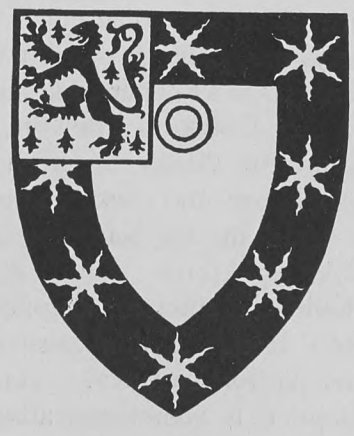
Corpus Christi College.



Christ Church.



Trinity College.



St John's College.



Jesus College.

Lincoln College.—Tierced in pale. Firstly, barry of six argent and azure, in chief three lozenges fesswise gules, on the third bar a mullet pierced sable. Secondly, or an escutcheon of the arms of the see of Lincoln (gules two lions passant guardant or, on a chief azure the Blessed Virgin Mary seated on a throne with her Child on her right arm and a sceptre in her left hand, all or) ensigned with a mitre argent garnished or. Thirdly, vert three stags trippant, two and one argent, attired or. The dexter pale is the paternal coat of the founder, Bishop Fleming, with the mullet for cadency. The next displays the arms of his see. Had there been but two coats and this a case of normal impalement, the order would have been reversed, the arms of the bishopric taking precedence of those of the family, and the mitre would not have figured in the shield but above it. The sinister coat, with its stags or roe-bucks, is a canting device on the first syllable of the name of Archbishop Rotherham, who refounded the College. It should be noted that the heraldic anomaly of tierced arms, albeit not quite peculiar to the University, is very rare. The College badge is a mitre.

All Souls' College.—Or a chevron between three cinquefoils pierced gules. The arms of the founder. It is a frequent mistake to represent the cinquefoils unpierced.

Magdalen College.—Lozengy ermine and sable, on a chief of the last three lilies argent, stalked and seeded or. The lozenges (sometimes blazoned fusils) are the arms of Patten of Wainfleet. The chief appears to be an adaptation of the ancient arms of Winchester College (sable three lilies argent). The arms were ratified by Richard Lee, Portcullis, in 1574. The leaves and slipped stalks of the lilies are sometimes shown vert in late representations.

Brasenose College.—Tierced in pale. Firstly, argent a chevron sable between three roses gules seeded or and barbed vert. Secondly, or an escutcheon of the arms of the see of Lincoln, ensigned with a mitre argent garnished or. Thirdly, quarterly first and fourth argent a chevron between three hunting horns stringed sable; second and third argent a chevron between three crosses crosslet sable. The dexter pale is the coat armour of Bishop Smyth; the next, the arms of his see (as in the case of Lincoln College), while the third pale represents the coat of the co-founder, Sir Richard Sutton quartering Southworth.

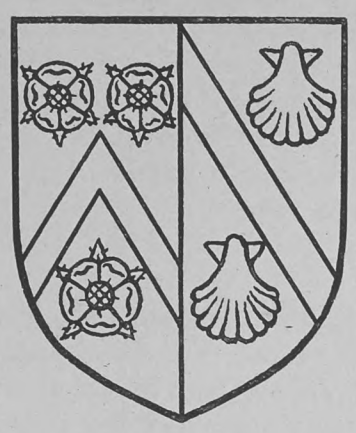
Corpus Christi College.—Tierced in pale. Firstly, azure a pelican or vulning herself. Secondly, argent an escutcheon of the arms of the see of Winchester (gules two keys, their bows interlaced, addorsed in bend, the upper or, and the other argent, between them a sword in bend sinister of the third, hilted gold), ensigned with a mitre argent garnished or. Thirdly, sable a chevron or, between three owls argent, on a chief of the second three roses gules seeded gold, barbed vert. The dexter pale is the emblematic coat assumed by Bishop Fox; the next the arms of his see, settled in this form, about the year 1500, by Fox himself. Theretofore the field had been azure, the charges a single key saltired by the sword, with a mitre in chief. The sinister pale displays the arms of the co-founder, Bishop Oldham, the owls being in canting allusion to the surname. The badge of the College is the pelican vulning her breast, not to be confused with a pelican in her piety, which includes the young in the nest, a device never adopted by Fox's foundation.

Christ Church.—Sable on a cross engrailed argent a lion passant gules armed and langued azure between four leopards' faces of the last langued of the third, on a chief or a red rose barbed vert and seeded gold between two Cornish choughs. The arms granted to Wolsey himself. The choughs were borrowed from the arms of Thomas Wolsey's canonised namesake, St Thomas the Martyr, and the rose is that of the Tudor master whom Wolsey served only too faithfully, while the engrailed cross of Ufford and the leopards' faces of De la Pole seem to suggest the claim of a parvenu to a connection with two of the most illustrious families of the old Suffolk nobility. "Cumbersome" as these arms are—the epithet is that applied to them by Mr Everard Green, Somerset Herald—the arms, which were in fact assigned on 4th August 1525, by the Heralds' Office (in derision, one might almost fancy), to Cardinal College, but never used by that body, nor by Christ Church, far surpass them in complexity and æsthetic ineffectiveness, viz., azure on a cross engrailed argent a lion passant purpure between four leopards' heads of the field; first quarter, a griffin passant holding in its right foot a pillar or; second quarter, an open book argent, writing sable, border gules, with clasps; on a chief or a cardinal's hat gules between a torteau and a hurte; on the torteau two crosses saltire of the chief, a key in pale argent, in the middle of which a crown or; on the hurte a lion rampant argent gorged with a crown or and a saltire of the same. Wolsey appears to have intended the arms to be supported by pillar-bearing griffins, which, however, have fallen into disuse. The badge is the cardinal's scarlet hat.

Trinity College.—Party per pale, or and azure, on a chevron four fleurs-de-lys between three griffins' heads erased, all counterchanged. The personal arms of Sir Thomas Pope. By an anomaly, characteristic of the decadence of heraldry, the College, albeit a corporate collection of persons, retains the founder's crest, which could only in the nature of things be worn by a single individual, viz.:—two dragons' heads addorsed issuing from a crown, per pale or and vert counterchanged. A passage in Wharton's *Life of Sir Thomas Pope* supplies an additional detail in the blazoning of the dragons' heads of the crest, to wit, gorged with "a crownett about their necks."

St John's College.—Gules in chief an annulet or, within a bordure sable charged with eight estoiles of the second, over all a canton ermine a lion rampant of the third. The arms are those of the founder, Sir Thomas White; the annulet is for cadency. As badge the *Agnus Dei*, the distinguishing emblem of the College's patron, St John Baptist, is sometimes adopted.

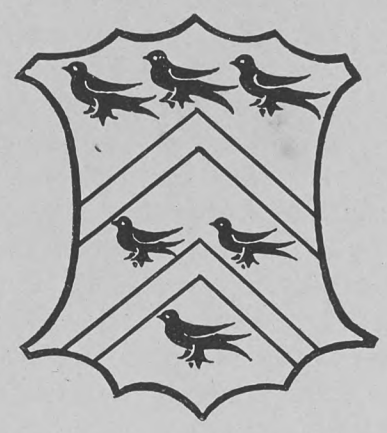
Jesus College.—Azure three stags trippant two and one argent attired or. These arms are assumed without definite historical authority. It appears that the arms of Archbishop Rotherham were first appropriated bodily about the year 1590; and the tincture of the field shortly afterwards altered from vert to azure, for they are thus blazoned by John Speed in 1605-10.



Wadham College.



Pembroke College.



Worcester College.



Hertford College.

Wadham College.—Gules a chevron argent between three roses of the last seeded or and barbed vert, impaling gules a bend or between two escallops argent. The dexter coat is that of the Wadham family; the sinister that of the ancestors of Dorothy Wadham, the augmentations granted by Henry VIII. to her father, Sir William Petre (see the sinister side of the Arms of Exeter College, p. 107), being, for some unknown reason, omitted.

Pembroke College.—Party per pale azure and gules three lions rampant two and one argent; a chief per pale or and of the third charged on the dexter side with a rose of the second and on the sinister with a thistle of Scotland. The arms of the house of Herbert, for the Earl of Pembroke, with the chief, for difference, granted by James I., and introducing, together with the English rose, his own Scottish thistle. The latter, it has been remarked, is at the same time gracefully suggestive of a teazle for the Tisdall family.

Worcester College.—Or two chevrons gules between six martlets, three, two, and one sable. Identical with the arms of the Worcestershire family of Cookes, except that the latter bears a silver field. The College arms are often blazoned with an escutcheon of the red hand of Ulster; but the distinctively personal character of the coat having been set aside by differencing for the use of the foundation of 1714, it is absurd that the corporate body should perpetuate the brand to which the founder was entitled solely in his individual capacity of baronet.

Hertford College.—Gules a hart's head cabossed argent attired or, in chief a cross paty fitched in the foot, of the last. An adaptation from the seal of Elias de Hertford, *temp.* Edward I. The bearings of Hertford College in 1740 were the canting device of a stag at a ford, accompanied by the legend, "*Sicut cervus anhelat ad fontes aquarum,*" a paraphrase of the Vulgate version of the opening words of Psalm XLI.

St Edmund Hall.—Or a cross flory gules between four sea-pies. The latter, however, in Ingram's *Memorials* and elsewhere, are represented as Cornish choughs, whilst other authorities, again, blazon them as martlets sable. The arms are in fact those traditionally ascribed to St Edmund of Abingdon. It is sometimes contended that halls, not being incorporated, are not entitled to arms; though a distinction is drawn nevertheless between public and private, or proprietary, halls. In the official *University Calendar* arms are conceded to St Edmund Hall.



St Edmund Hall.

APPENDIX III

NOTES ON BIBLIOGRAPHY & SOURCES OF ILLUSTRATION

GENERAL

THE earliest general view of Oxford is by Joris Hoefnagel. It bears no date, but must have been drawn some time previously to 1575, when an engraving of it appeared in the splendid work by George Braun and Francis Hohenburg, entitled *Civitates orbis Terrarum*, published at Cologne. Joseph Skelton calls it a view from the east, and even identifies the spot where it was taken, viz., "the rising ground on the right of the road, opposite the end of Marston Lane." He pronounces it, moreover, to be a correct delineation of the Oxford of pre-Dissolution days, while the monastic houses with their churches still stood. In that case, as Hoefnagel himself was not born until 1545, he could not have represented the actual aspect of the place in his own time, but must have based his view on earlier drawings or records, which have since perished; whence an extraordinary value would attach to this unique record. Mr Thomas Case, however, judges that it represents Oxford as seen from Headington in 1572. The original drawing (see Introduction, p. ii.) is preserved in the Royal Collection at Windsor.

The next, the most important of all from its accuracy as a topographical document, is the Prospect from the North, drawn by Ralph Agas in 1578, and engraved in 1588. Underneath are the words, "*Augustinus Rythe Anglus delineavit.*" Original impressions are exceedingly rare. That preserved in the Bodleian Library is too much torn and discoloured to be suitable for reproduction in line on a small scale. The illustration in the Introduction (p. iii) is reproduced, therefore, from Robert Whittlesey's version, re-engraved in 1728, from Agas, with the addition of Bereblock's views (see below) surrounding it.

An inset, 6 inches by 5 inches, in the map of Oxfordshire, dated 1605 and 1610, in John Speed's *Theatre of the Empire of Great Britaine*, folio, 1611, is merely a reduced version of Agas's Prospect. Its interest, however, lies in the fact that the map is surrounded with tricked arms of the University and of all the Colleges founded thitherto, the latest one being Jesus College. Hollar's Prospect, published in 1643, brings Agas up to date. Thus it includes the interim foundation, Wadham College.

In 1566 Queen Elizabeth paid her first state visit to Oxford, and among the entertainments provided in her honour was a dialogue written in Latin verse by the Regius Professor of Hebrew, Thomas Neale, enumerating the several foundations of the University, accompanied, by pen-drawings by John Bereblock, of the fifteen Colleges and two Schools buildings then standing. The work, in the form either of a single sheet or of separate sheets, was displayed for the Queen's inspection on 3rd September at the entrance of St Mary's Church. According to one account, the Queen eventually received the views as a present. According to another, after the drawings had served their purpose, they were given by William Nutburne to St John's College, of which the artist Bereblock was himself a member, while Neale was nephew of its first president. At St John's, then, the drawings remained hanging in the President's lodgings until 1616—just fifty years after—when they were handed, at his earnest solicitation, to Sir Thomas Lake. All trace of the originals was then lost, but a very early copy, if not actually a contemporary replica, was presented by John More, on 28th July 1630, to the Bodleian Library. The official number is, "Bodleian Manuscript, 13." The manuscript is in deep brown ink; the size of the volume is $7\frac{1}{4}$ inches by $5\frac{1}{2}$ inches, and the drawings range from $3\frac{1}{4}$ inches to $3\frac{3}{8}$ inches high by $3\frac{1}{2}$ inches to 4 inches wide. Bereblock is described as "*peritissimus in arte delineandi*," but if this statement needs modifying, inasmuch as his perspective is jejune and many of his architectural details inaccurate, nevertheless the work, as affording the earliest extant delineation of the several buildings and a record of their condition and extent at the time, 1566, is a monument of such value and interest as can scarcely be overestimated. The collection of views was first engraved for a work entitled "HENRICI DODWELLI DE PARMA EQUESTRI WOODWARDIANA DISSERTATIO, ACCEDIT THOMÆ NELI DIALOGUS INTER REGINAM ELIZABETHAM ET ROBERTUM DUDLEIUM COMITEM LEYCESTRIÆ ET ACADEMIÆ OXONIENSIS CANCELLARIUM IN QUO DE ACADEMIÆ ÆDIFICIIS PRÆCLARE AGITUR. Recensuit ediditque Tho. Hearne. Oxonii, e Theatro Sheldoniano," 1713. This work was suppressed by the University authorities. The drawings were again engraved collectively, in the margin of the reproduction of Agas's map, as stated above. Separate views from the set have appeared in various publications from time to time, but the collection was published, for the third and last time, in 1882, when Julius Guggenheim, at Oxford, brought out a facsimile in photozincography of the whole manuscript, text and illustrations complete, with the title, "COLLEGIORUM SCHOLARUMQUE PUBLICARUM ACADEMIÆ OXONIENSIS TYPOGRAPHICA DELINEATIO, auctore Thoma Nelo, cum figuris Johannis Berebloci," with notes and a preface by Mr Falconer Madan, M.A., F.S.A., sub-librarian of the Bodleian Library. In this edition, whether through the defects of the process itself, or through the roughness of the paper and the fact that they are printed in heavy black ink, the rendering of the views is, unfortunately, far from satisfactory.

"HISTORIA ET ANTIQUITATES UNIVERSITATIS OXONIENSIS DUOBUS VOLUMINIBUS COMPREHENSÆ," by Antony à Wood, though his name does not occur on the title-page, but only at the end of the Preface. Folio. "Oxonii, e Theatro Sheldoniano," 1674. This was the first instalment published of the monumental work of Wood, to whom, it has been well said, "every writer on Oxford owes a debt unpayable." Antony Wood was born in 1632; matriculated at Merton College in May 1647, and died on 29th November 1695. It was Dugdale's *Warwick-*

shire, which, brought to Oxford about 1656, first inspired Wood with the idea of writing an antiquarian work about Oxford. Five years later he obtained access to the University archives, among which the collections of Brian Twyne supplied him with most valuable material. The above-named work was written, roughly about 1665, in English. The Latin translation was made under the direction of Dr John Fell by Richard Peers and Richard Reeve. Warton charges Dr Fell with having omitted "some particulars, not . . . least important or entertaining," and with having taken great liberties with the text, particularly in the account of Christ Church. In fine, the critic declares the Latin version to be, by common consent, "full of mistakes." Although indebted to Dr Fell for bearing the cost of production, Wood was so dissatisfied with the result that he immediately set about re-writing the work in English. It was not published until 1792-6 (*vide infra*).

"The Antient and Present State of the City of Oxford, containing an Account of its Foundation, Antiquity, Situation, Suburbs, Division by Wards, Walls, Castle, Fairs, Religious Houses, Abbeys, St Frideswede's, Churches, as well those destroyed as the present, with their monumental inscriptions. The whole chiefly collected by Mr Anthony à Wood, with additions by the Rev. Sir J. Peshall, Bart." London, 1773. A quarto work, containing in the form of folding plates, a "new map of the city of Oxford," and an engraving of the north side of St Mary's Church. Of this volume "the editorial work," writes Rev. Andrew Clark, "was most shamefully done; Wood's text is garbled beyond recognition, and every page is full of gross errors." A correct version, collated from the original manuscript, was published by the Oxford Historical Society in three volumes, issued respectively in 1889, 1890, and 1899, entitled *Survey of the Antiquities of the City of Oxford.*

"The History and Antiquities of the Colleges and Halls in the University of Oxford, by Antony Wood, now first published in English from the Original Manuscript in the Bodleian Library, with a continuation to the Present Time by the Editor, John Gutch." Oxford, 1786.

"Appendix to the History and Antiquities of the Colleges and Halls in the University of Oxford, containing Fasti Oxonienses, or a Commentary on the Supreme Magistrates of the University, by Anthony Wood, now first published in English from the Original MS. in the Bodleian Library; with a continuation to the Present Time, also Additions and Corrections to each College and Hall and Indexes to the whole, by the Editor, John Gutch." Oxford, 1790.

"The History and Antiquities of the University of Oxford, in Two Books, by Anthony à Wood, now first published in English from the Original MS. in the Bodleian Library, by John Gutch. Oxford." Volume the First, 1792; Volume the Second (in two parts), 1796. The first volume carries the annals down to the end of the year 1509, and the first part of the second volume down to the end of 1646.

Oxford, from the site of the corner between Iffley Road and Cowley Place. Drawn by an Italian artist in the suite of Cosmo III., Grand Duke of Tuscany, on the occasion of his visit to Oxford in 1669. The original drawing, never published, is preserved in the Laurentian Library at Florence.

"Oxonia Illustrata sive omnium celeberrimæ istius Universitatis Collegiorum, Aularum, Bibliothecæ Bodleianæ, Scholarum Publicarum, Theatri Sheldoniani, nec non Urbis Totius Scenographia. Delineavit et Sculpsit Dav. Loggan, Univ. Oxon. Chalcographus. Oxoniæ, e Theatro Sheldoniano," 1675. This folio volume of copper engravings contains forty folded plates, that of Christ Church being larger than any of the others and therefore doubly folded. This one, and also that of St John's College, are dated 1673, but none of the other plates have any date. It is known, however, that the Prospect of Oxford was engraved in 1674. Plate X. is, as it were, a fashion plate of university dress; and Plate XXI. depicts Winchester College. The rest are topographical views of Oxford University and College buildings. This series, designed, apparently, as a pictorial supplement to Wood's work, affords a contribution of unequalled importance to the history of Oxford architecture. The Schools and Colleges are represented by bird's-eye projections—conventional, it is true, but the only means by which it is possible in a single picture to convey the effect of a quadrangular building. The drawings are executed with a clearness, and for the most part with an accuracy, surpassing anything of the kind, at any rate so far as concerns the University. David Loggan is believed to have been born at Dantzig in 1635, and to have come to England before 1653. For a long time he was engaged in portraiture. It must have been while residing at Nuffield in Oxfordshire that he became acquainted with Wood. On 30th March 1669 he was appointed engraver to the University. He had then already begun his series of Oxford views, which, however, were not completed until 1675, the year after the appearance of Wood's work. Loggan produced a similar series of views of Cambridge in 1690, and died in London in about 1693.

Oxonium urbs Angliæ Clarissima, view from the East in St Clement's (1702). Engraved by P. Schenk; $7\frac{3}{8}$ by $9\frac{1}{2}$ inches.

"The Ancient and Present State of the University of Oxford," Two Volumes, by John Ayliffe. 8vo. London, 1714. The second part (in the first volume) contains an account of the Colleges, Halls, and Public Buildings in the University.

"Map of Port Meadow," bird's-eye view from the East, has an inset of "The Prospect of Oxford from the North" (1720). Engraved by Benjamin Cole; $15\frac{1}{2}$ by $22\frac{1}{4}$ inches.

"The Oxford Almanack." The first number was issued for 1674. Thenceforward, with the exception of 1675, which was without an almanack, the publication has been annual. It was not until 1723 that the first architectural view appeared, in the shape of "a grandiose scheme," happily not destined to be carried out, "for the reconstruction of Brasenose College" on Palladian lines. There followed, occasionally, views combined with fancy portraits of founders and benefactors. The allegorical motifs, with which the Almanacks began, were not finally abandoned until 1767. Meanwhile the earliest attempt at pure topography had appeared in 1754, to be continued, with but rare interruptions, a valuable record from 1767 down to the present day. The earliest views

of this series were by J. B. Malchair, a foreigner, who settled in Oxford and gave lessons in drawing. Next, from 1769 to 1788, succeeded E. and M. Rooker, father and son.

But the most distinguished contributor of all was J. M. W. Turner (born 1775, died 1851), nine views by whom appeared in the *Oxford Almanack* of the respective years 1799, 1801, 1802, 1804 to 1808 inclusive, and 1811. All Turner's drawings for this purpose were executed and paid for by 1804. They are of peculiar interest, as belonging to the period while the artist was still under the sane influence of his friend Girtin (*obiit* 1802), and his careful draughtsmanship—Girtin, whose superiority Turner generously admitted in the famous remark, "If Tom Girtin had lived, I should have starved"—while Turner was yet, in the words of Ruskin, "stern, reserved, quiet, grave in colour, forceful in hand;" and before he had allowed himself to drift into the vague ways of impressionism. "Mr Turner's drawings of buildings," says John Britton, "always display the general effect and portrait of the whole, rather than the individual parts and minutiæ of the scene. . . . In arrangement of light and shade, combination of colours, breadth, grandeur, and grouping . . . the original drawing is excellent. . . . The eye is almost deceived with the appearance of reality and is fascinated by harmony of colour and picturesque accessories." This passage was written in 1835 *à propos* of an illustration by Turner in *Architectural Antiquities*, but it is not wholly inapplicable to his Oxford drawings. Among these the first commission was for the views of Oriel College and of Christ Church from the meadow. The Delegates would seem to have prided themselves on their generosity in patronising a young man of five-and-twenty; for they maintained towards the drawings which Turner made for them an attitude of captious criticism to the last, notwithstanding he became Royal Academician in 1802. In such slight regard, indeed, did the Delegates hold Turner's eminent gifts as to esteem verisimilitude above artistic balance and composition; and they refused to allow the drawing of Christ Church hall to appear as Turner actually drew it, but commissioned O'Neill in 1806 "to sketch more correctly some parts of the inside . . . for the use of the engraver of the *Almanack* for the ensuing year." Again in 1807 O'Neill was employed to correct the drawing of Balliol Quadrangle, the then Master of the College objecting that the position of the sun, as indicated by the shadows of the picture, was an impossible one. Consequently, this particular drawing of Turner's (the tenth one he produced for this series) was, in fact, suppressed.

A set of original drawings for the *Oxford Almanack*, almost complete from 1793 to 1856, is preserved in the University Galleries, being loaned for exhibition by the proprietors, the Delegates of the University Press. The older of these drawings, to the end of the Turner period, are fully coloured, the later ones in sepia. Other contributors to the earlier numbers of the *Oxford Almanack*, beside those already mentioned, were Michael Burghers and George Vertue, both of them engravers, and E. Dayes. Among the successors of Turner may be named Frederick Mackenzie (born 1787, died 1854), who furnished a long series of drawings; P. De Wint and J. H. Le Keux, the latter being also an engraver. Other well-known names among the earlier engravers were James Basire and Joseph Skelton. Further particulars may be found in an illustrated article on the *Oxford Almanacks* from the pen of C. F. Bell, M.A., F.S.A., Assistant Keeper of the Ashmolean Museum, in *The Art Journal*, August 1904.

"Oxonia Depicta sive Collegiorum et Aularum in Inclyta Academia Oxoniensi Ichnographica, Orthographica et Scenographica Delineatio LXV. tabulis æneis expressa a Gulielmo Williams cui accedit uniuscujusque collegij Aulæque notitia." Folio (London, 1733). The work was begun in 1726, and the views are treated in the same way as Loggan's, *i.e.*, in bird's eye projections, but with a hard and unsympathic manner which makes them far less valuable as works of art than as topographical records. Even from the latter point of view they are not always to be relied on, for Williams was so Palladian in taste that he sometimes depicted colleges, *e.g.*, Magdalen and Brasenose, as he would have had them rather than as they actually were.

Bodleian Library, Gough MS. Oxford 50, by James Green, a collection of black and white wash drawings of many ancient buildings standing in Oxford in the early part of the eighteenth century and since destroyed. This collection is the source of a number of subjects engraved in Joseph Skelton's *Oxonia Antiqua Restaurata* (see below).

Among the views of "Antiquities of England and Wales," drawn and engraved by Samuel and Nathaniel Buck, are two panoramic prospects of the city of Oxford, one dated 1731, from the south-west, and the other from the south-east, dated 1753.

"The Present State of the Universities and of the Five Adjacent Counties of Cambridge, Huntingdon, Bedford, Buckingham and Oxford," by Thomas Salmon, 8vo, London, 1744. Chapter II. contains a description of the city of Oxford and the public buildings, and Chapter III. contains a description of the several colleges and halls in Oxford. With the exception of Chapters I. and VII., the book treats exclusively of Oxford.

"A Pocket Companion for Oxford, containing an accurate description of the Public Edifices, the Buildings in each of the Colleges, the Gardens, Statues, Busts, Pictures, and all other Curiosities, in the University, with an historical account of the Foundation of the Colleges, their History and present State," with perspective views of Radcliffe's Library, Magdalen College New Buildings, New College from the Garden, and Peckwater Square. Oxford, R. Clements, 1744. A new edition corrected and much enlarged, adorned with a plan and (seven) other copper-plates, having for sub-title "Guide through the University," and including, in the list of objects described "the Hieroglyphics at Magdalen College," was printed at Oxford for Daniel Prince in 1768.

"The Gentleman and Lady's Pocket Companion for Oxford" (no author, 1st edition), 1747. Many subsequent editions.

"Oxoniensis Academia: or the Antiquities of the University of Oxford. Giving an account of all the Public Edifices, both Ancient and Modern, particularly the Colleges and Halls, with their Chapels and Libraries; their most remarkable Curiosities and antique Customs; Parish Churches, Public Schools, Theatre, Museums and Printing House. Also the College Gardens, and Physic Garden, and other Places in the University, together with Lists of the Founders, Public Benefactors, Governors and Visitors of the several Colleges and Halls; also

Portraitures of famous Scholars and Statesmen, whose Pictures are plac'd in the Long Gallery, with their Titles and Characters. Also Lists of the Chancellors, High Stewards, Burgesses, Vice-Chancellors, Proctors, Professors, Lecturers, Public Orators, Keepers of the Archives and Museums, Public Registers and Public Libraries of this University," by John Pointer, M.A., London, 1749.

OXFORD (the first correct plan of the city from the south, 1750), drawn by J. Taylor and engraved by J. Anderton, 33½ by 21 inches.

VIEWS (eight or more) OF OXFORD BUILDINGS (10½ in. by 1 ft. 4¼ in. long), drawn by John Donowell, architectural draughtsman, and engraved and published by John Tinney, London, with titles in English and French, were issued in and about 1755. Other views of Oxford with bilingual titles appeared during the same century.

"THE NEW OXFORD GUIDE; or, Companion through the University. Exhibiting every Particular worthy the Observation of the Curious in each of the Public Buildings, Colleges, Halls, &c. To which is added a Tour to Blenheim, Ditchley, and Stow . . . by a Gentleman of Oxford. The fourth edition, corrected and enlarged. Embellished with a new Plan of Oxford and other Elegant Engravings." 12mo, Oxford, N.D. (1765). The first edition 1759. Many other editions. Beside the plan, which forms the frontispiece, are the following engravings:—

Facing page 7—Radcliff's Library from the East Side of St Mary's Church.
„ „ 25—Magdalen College from the East Side of the Water Walk.
„ „ 31—A Front View of Queen's College in the High Street.
„ „ 71—The Grand Entrance of Christ Church.

"THE MODERN UNIVERSAL BRITISH TRAVELLER; or a new, complete, and accurate Tour through England, Wales, Scotland and the neighbouring islands, comprising all that is worthy of observation in Great Britain, and containing a full, ample and circumstantial account of everything remarkable in the several Cities, Boroughs, Market Towns, Villages, Hamlets, &c., throughout the Kingdom . . . being the result of an actual and late General Survey of the whole Kingdom, and including various maps, corrected from the latest observations, a collection of Landscapes, Views, &c., that make an admirable groupe of elegant copper-plate prints. . . . The articles respecting England by Charles Burlington . . ." Folio, London, 1779. Facing page 229 is a perspective view of St Mary's Church, All Souls', University and Queen's Colleges, and facing page 230, a view of New College Chapel, &c., the turrets of All Souls', the spire of St Mary's Church, the Dome of Radcliffe Library and the Tower upon the Schools.

BRITISH MUSEUM. Additional Manuscripts, 15,546. Kaye Collection. Drawings by S. H. Grimm in about 1780.

Folio 12. Sepia, east view of Oxford.
„ 13. „ west „ „ „
„ 14. „ north „ „ „
„ 15. „ south „ „ „
„ 16. Pen and Ink Outline, distant view.
„ 17. Sepia drawing, „ „
„ 18. Sepia, view from Magdalen Bridge.
Folio 19. Sepia, distant view.
„ 20. „ distant view of Magdalen Tower.
„ 21. „ view of Christ Church Walk.
„ 29. „ two heads and cartouches at Brasenose College.
„ 30. „ Hospital (now belonging to Pembroke College), opposite Christ Church gate.

"SPECIMENS OF ANCIENT CARPENTRY, consisting of Framed Roofs, selected from various Ancient Buildings, public and private, by the late Mr James Smith, engraved on 36 Plates by I. Seago," quarto, London, 1787. Contains drawings of the roofs of the following eight College dining-halls in Oxford:—Plate 10, Corpus Christi; 13, University; 14, Wadham; 17, Exeter; 19, Jesus; 25, Oriel; 27, Christ Church; and 28, Merton. The drawings are extremely crude, but nevertheless are valuable as recording the general character of the roofs before they were subjected to "restoration."

VIEW OF OXFORD, water-colour, signed La Cave, 1790; 10¾ by 16 inches. (Collection by Mrs F. P. Morrell.)

"PICTURESQUE VIEWS ON THE RIVER THAMES, from its source in Gloucestershire to the Nore; with observations on the Public Buildings and other Works of Art in its Vicinity," in two volumes, by Samuel Ireland, London, 1792. Aquatint engravings, from drawings made by the author, mostly in 1790. Volume I. contains (facing page 89) a view of Magdalen College and Bridge, and (facing page 113) a view of Christ Church and South Bridge. Section X., pp. 89 to 111, gives a letterpress description of Oxford.

"AN HISTORY OF THE RIVER THAMES," by John and Josiah Boydell, two volumes, folio, 1794 and 1796; with Plates engraved in aquatint. In the first volume, Plate 13 gives a general view of Oxford, Plate 14 the High Street, and Plate 15 a view in Broad Street. Pages 118 to 173 of the text are descriptive of Oxford.

"ANECDOTES OF THE ARTS IN ENGLAND, or comparative Remarks on Architecture, Sculpture, and Painting, chiefly illustrated by specimens at Oxford," by James Dallaway, M.B., F.S.A., 8vo, London, 1800. Sections IV., V., and VI. of the First Part (Architecture) and Section II. of the Third Part (Painting) treat particularly of Buildings and Glass-Painting in Oxford.

TWENTY-FOUR AQUATINT PLATES OF OXFORD VIEWS, 4to, by T. Malton, were published in 1802-3. Part of an uncompleted work. The artist was the same Malton in whose studio J. M. W. Turner worked for a short time, being eventually dismissed for his inaptitude to learn perspective!

BODLEIAN LIBRARY MS. Top. Oxon., B. 3. An oblong folio sketch-book comprising many sketches and unfinished studies, executed about 1804 in pencil, pen, and wash by John Claude Nattes (born *circa* 1765, died 1822).

"A GRAPHIC AND DESCRIPTIVE TOUR OF THE UNIVERSITY OF OXFORD," folio, Oxford, published by James Cundee, N.D. (1805). Only two parts issued, consisting of sixteen pages, engraved title and four plates. The remaining nine plates appeared separately, making thirteen plates in all.

"Oxoniana." Four volumes, 12mo, N.D. Printed for Richard Phillips. Miscellaneous notes and extracts, collected by Rev. John Walker, 1807.

"A History of the Colleges, Halls and Public Buildings attached to the University of Oxford," by Alex. Chalmers, F.S.A. Two Volumes. Oxford: Cooke & Parker, 1810; illustrated by a series of thirty-one engravings, some drawn and engraved by J. Greig, the others by J. Storer.

"The Thames; or, Graphic Illustrations of Seats, Villas, Public Buildings, and Picturesque Scenery on the Banks of that noble River," the engravings executed by William Bernard Cooke from original drawings by Samuel Owen. Two Volumes, 4to, London, 1811. The first volume contains a distant view of Oxford from Iffley and five pages of letterpress about Oxford. In the edition of 1822, entitled "Views on the Thames," a general view of Oxford "taken near Oseney," drawn by P. de Wint from a sketch by G. Hollis, was substituted for the former engraving.

"High Street, Oxford," from the East, after the picture by J. M. W. Turner, engraved by S. Middiman and John Pye, the figures engraved by C. Heath; $23\frac{1}{2}$ inches long by 16 inches, published 14th March 1812, by James Wyatt, Oxford.

"The Beauties of England and Wales; or, Delineations Topographical, Historical and Descriptive of each County," 8vo. Volume XII. Part II., Oxfordshire, by J. N. Brewer, London, 1813, contains a vignette on title and ten plates of steel-engraved views of Oxford.

"High Street, Oxford," water-colour drawing $14\frac{7}{8}$ by 20 inches, by A. C. Pugin, 1814, at the Victoria and Albert Museum. Reproduced in the following work.

"A History of the University of Oxford, its Colleges, Halls, and Public Buildings." In Two Volumes, 4to. London: Rudolph Ackermann, 1814. The letterpress written by William Coombe, with coloured aquatint plates.

Volume I. contains five plates by F. Mackenzie; six by F. Nash; sixteen by A. Pugin, of which one plate comprises two smaller views together; one plate after Sir Joshua Reynolds' window, and one by W. Westall. Volume II. contains fifteen plates by F. Mackenzie, of which one plate comprises two views; two plates by F. Nash; ten by A. Pugin, of which three comprise two views each; one by W. Turner (of Oxford), and seven by W. Westall, of which one plate comprises two views.

"A New Companion for Oxford; or, a Guide through the University," with etchings, 8vo, Oxford, 1817.

"The Oxford Portfolio," a series of plates drawn and etched in outline by George Cooper, architect, draughtsman and engraver, published in 1817. The plates are not uniform in size. The subjects are as follow:—

No. 1. St Mary's Church.
„ 2. The Grand Entrance to Christ Church. (Tom tower.)
„ 3. New College Chapel (interior).
„ 4. Magdalen College Chapel (interior).
„ 5. Queen's College (from the south-east).
„ 6. The Ante-Chapel New College (interior).
No number. All Souls' Chapel (interior).
No. 8. Balliol College, &c., (from the south-west).
No number. Magdalen College (from the bridge).
No. 10. The Radcliffe Library (interior).
„ 11. Christ Church Hall (interior).
No number. All Souls' College (from the High Street).

"A (distant) View of Oxford from the Abingdon Road," engraved by John Pye after an original picture by J. M. W. Turner, $23\frac{1}{2}$ inches long by $15\frac{7}{8}$, published 13th February 1818, by James Wyatt, Oxford.

"Specimens of Gothic Architecture, consisting of Doors, Windows, Buttresses, Pinnacles, &c., with the measurements, selected from Ancient Buildings at Oxford, &c." Drawn and etched on sixty-one plates, by F. Mackenzie and A. Pugin. 4to. London, N.D. (1820).

Plate 5, West Door of St Mary's Church, Oxford; 6, Doorway in the Quadrangle of Balliol College; 7, Doorway leading from the Hall to the Kitchen, Christ Church; 8, Doorway in the Great Quadrangle, Christ Church; 10, The old Gateway, Magdalen College; 11, Archway in Magdalen College; 13, Gable end of All Souls' Chapel; 14, East end of Wadham College Chapel; 15, Window of the Cloister, Magdalen College; 16, Side Window, New College Chapel; 17, East Window of the Ante-chapel, Merton College; 19, Window of the Divinity Schools; 20, Window, &c., St Mary's Church; 21, Window of Merton Chapel Tower; 22, East Window, Merton College Chapel; 23, Window and Niche in Magdalen Chapel; 24, Window and Landing of the Great Staircase, Christ Church; 25, Window in the cloister passage, Christ Church; 30, Windows and Chimneys, St Alban's Hall; 31, Dormer Window (Library), Merton College; 32, Oriel Window, Balliol College; 33, Oriel Window, garden front, St John's College; 34, Oriel Window, Lincoln College; 35, Arch and Capitals, north transept, Oxford Cathedral; 36, Upper Window in the north transept, Oxford Cathedral; 37, Archway entrance to Merton College; 38, Principal entrance to Merton College; 39, Niche over the Entrance to All Souls' College, and Niche over the old Gateway, Magdalen College; 40, Statue of Cardinal Wolsey, Christ Church, and Statue and Niche on the north side of Merton Chapel; 41, Buttresses of the Divinity School; 42, Buttress east end of Merton Chapel; 43, Pinnacles in the angle of the Ante-chapel, New College; 44, Turret of All Souls' Chapel; 45, Pinnacle and Battlement of the Divinity Schools, and Pinnacle and Battlement of All Souls' College; 46, Pinnacles and Battlement of Merton Chapel Tower; 47, North side of Magdalen Tower; 48, Principal Entrance of Tom Tower, Christ Church; 50, North side of the Spire of St Mary's Church; 51, Spandrel over the Arched Entrance to the Great Staircase, Christ Church, and Pendants in the Divinity Schools; 52, Pendant in the Choir of the Cathedral; 53, Bracket and Pendant of the Roof in Christ Church Hall; 54 and 55, Grotesque Ornaments from Magdalen and St John's; 56, Parapet, St Mary's Church, and Parapet, Tower of the Divinity Schools; 58, Battlements over the West Entrance (Chapel), Magdalen College; 59, Entrance Court with the Stone Pulpit, Magdalen College; 60, Entrance to All Souls' College; 61, (Upper part of) Tower of St John's College.

"The High Street, Oxford," from the East, drawn by Rev. J. Griffith and engraved in mezzotint by J. W. Edy; $29\frac{1}{4}$ inches long by $21\frac{3}{4}$ inches high.

"Part of High Street, Oxford, and Magdalen College Tower," view looking down a street toward the High Street, with the tower rising above the houses on the right and trees on the left, in pencil, partly tinted in Indian ink and water-colours, $10\frac{7}{8}$ by $9\frac{5}{8}$ inches, by G. W. Gent (worked about 1804-1822). British Museum, Department of Prints and Drawings.

"High Street, Oxford," view down the street toward Magdalen Bridge, opposite University College, the front of which stretches along the right; pencil, washed with Indian ink, $6\frac{3}{4}$ by $10\frac{1}{2}$ inches, by John Constable, R.A., 9th June 1821. British Museum, Department of Prints and Drawings.

"ENCYCLOPÆDIA LONDINENSIS; or Universal Dictionary of Arts, Sciences, and Literature: comprehending under one general Alphabetical Arrangement all the words and substance of every kind of Dictionary extant in the English Language . . . embellished with a most magnificent set of copper-plate engravings . . . compiled, digested, and arranged by John Wilkes . . . assisted by eminent scholars of the English, Scotch, and Irish Universities." Volume XVIII., 4to, London, 1821, contains an account of Oxford extending from page 142 to page 162, accompanied by three engraved plates.

"WALKS IN OXFORD, comprising an account of the Colleges, Halls, and Public Buildings of the University, with an outline of the Academical History of Oxford, to which is added a concise history of the city," by W. M. Wade. Two Volumes. Oxford: Munday & Slatter, 1821; illustrated by seventy-two views, drawn and engraved by J. and H. S. Storer.

"THE UNIVERSITY AND CITY OF OXFORD; displayed in a series of seventy-two views, drawn and engraved by J. and H. S. Storer, accompanied with a Dialogue after the manner of Castiglione, by Rowley Lascelles." Royal 8vo. London, 1821. The plates are identical with those in the foregoing work. "The Dialogue," however, contains eight woodcut vignettes, not to be found in Wade's volumes.

"SPECIMENS OF GOTHIC ARCHITECTURE; selected from various Ancient Edifices in England: consisting of Plans, Elevations, Sections, and Parts at Large; calculated to exemplify the Various Styles and the Practical Construction of this admired class of Architecture; by Augustus Pugin; accompanied by Historical and Descriptive Accounts by E. J. Willson." 4to, Two Volumes. London, N.D. (1821 and 1822).

Volume I. contains:—

Plate 17, Figs. 2 and 5, Oriel and window at Magdalen; Figs. 3 and 4, Windows at Christ Church; Plate 18, Buttress on north side at Merton; Plate 19, Buttresses at Merton and Magdalen Colleges; Plate 24, Figs. 1 and 2, Pinnacle and turret at Magdalen, and Fig. 3, Pinnacle to the Chapel of All Souls' College; Plate 25, Parapets and Battlements: Fig. 1, at Christ Church; Fig. 3, at Magdalen Chapel; and Fig. 5 at Magdalen College; Plate 36, St Mary's Church, plan, section and elevation of the spire.

Volume II. contains:—

Plate 14, Transverse section of St Mary's; Plate 15, Compartment on south side of St Mary's; Plate 18, Doorway, small Quadrangle, Merton College, and Doorway, great Quadrangle, Christ Church; Plate 21, Doorway, small Quadrangle, All Souls'; Plate 22, Gateway, All Souls'; Plate 24, Wooden Door in Cloisters, New College; Plate 26, Figs. 5 and 6, Windows at Merton College; Plate 28, Window, Hall of Balliol College; Plate 30, Upper part of the Entrance Tower, Brasenose College; Plate 39, Niches at Merton, Corpus Christi, and All Souls' Colleges; Plate 43, Stone pulpit at Magdalen; Plate 48, Capital and base at St Mary's Church; Plate 50, Figs. 1, 6, and 11, Details from Brasenose, Figs. 2, 9, 10, 12, and 14, from Magdalen, Fig. 4, from Corpus Christi, Figs. 5 and 8, from the schools, and Figs. 7 and 13, from St Mary's Church.

"OXONIA ANTIQUA RESTAURATA, containing upwards of one hundred and ninety engravings, amongst which are numerous representations of Buildings in Oxford now either altered or demolished, and which have never been before engraved, the whole forming an illustration of the Colleges, Halls, and Public Buildings in this University." The engravings by Joseph Skelton and others. Two Volumes, 4to. London, 1823. The second edition, with additions and the descriptions newly arranged, 1843. A large number of the illustrations consists of reproductions of views previously published in the *Oxford Almanack*.

BRITISH MUSEUM Add. MSS. 36,374 (Vol. XIX.), folios 225; 36,375 (Vol. XX.), folios 260; 36,376 (Vol. XXI.), folios 185, comprise a most valuable collection of pencil drawings of Oxford by Buckler.

"VIEWS OF ALL THE COLLEGES, HALLS, AND PUBLIC BUILDINGS IN THE UNIVERSITY AND CITY OF OXFORD." Oblong. Oxford: published by Munday & Slatter, 1824. Forty-two engraved plates, the views 5 by 4 inches.

"THE PERAMBULATION OF OXFORD, BLENHEIM, AND NUNEHAM; TO WHICH IS ADDED AN APPENDIX TO THE OXFORD GUIDE," with a plan of Oxford and other plates. Two parts, 12mo. Oxford, 1824.

"THIRTY-FIVE VIEWS ON THE THAMES at Richmond, Eton, Windsor, and Oxford, drawn by W. Westall, A.R.A." London, 1824. Lithographs: Plate 11, Oxford from Godstow Lock; 12, High Bridge, Oxford; 13, Oxford from the South-west; 15, Oxford from Iffley.

"PICTURESQUE TOUR OF THE RIVER THAMES; illustrated by Twenty-four coloured views, a map and vignettes, from original drawings taken on the spot by William Westall and Samuel Owen." Folio. London, 1828. Contains a general view of Oxford from the South-west by W. Westall, A.R.A., engraved in coloured aquatint by R. G. Reeve, the letterpress description of Oxford extending from page 35 to page 58.

"A TOPOGRAPHICAL AND HISTORICAL DESCRIPTION OF THE UNIVERSITY AND CITY OF OXFORD, with views of Churches, Colleges, Halls, and other public edifices, and the most remarkable Remains of Ancient Buildings in the vicinity of Oxford; to which is added correct delineations of the costume of the members of the University," by Nathaniel Whittock. London, 1829. Contains no illustrations except the frontispiece, a lithographic view of "Oxford from Oseney Fields."

"THE MICROCOSM OF OXFORD, CONTAINING A SERIES OF VIEWS OF THE CHURCHES, COLLEGES, HALLS, AND OTHER PUBLIC BUILDINGS OF THE UNIVERSITY AND CITY OF OXFORD," by N. Whittock, lithographist and draughtsman to the University of Oxford. Accompanied with brief notices of Founders, Benefactors, Dates of Buildings, and other subjects explanatory of the several Drawings. 4to. Oxford and London, N.D. This work has a second title-page: "A Topographical and Historical Description of the University and City of Oxford, with Views of Churches, Colleges, Halls, and other public edifices, and the most remarkable remains of Ancient Buildings in the Vicinity of Oxford; to which is added correct delineations of the Costume of the members of the University by Nathaniel Whittock, Lithographist to the University of Oxford." London, 1828. This edition has for frontispiece a general view of Oxford in colours. The next edition (1830) has no date, no second title, and no coloured plates.

"A SERIES OF VIEWS ILLUSTRATIVE OF PUGIN'S EXAMPLES OF GOTHIC ARCHITECTURE: sketched from

nature, and drawn on stone, by Joseph Nash, with letterpress descriptions by W. H. Leeds." (Preface by A. Pugin.) London, 1830.

Plate I. represents part of Merton College, from the Entrance Gateway; Plate II. Oriel window at Balliol College, and Plate III. West front gateway of Magdalen College. The architectural draughtsmanship is good, but the foreground, as in the case of other views by the same hand, is obstructed with fantastic puppets, intended to represent the life of the times.

"OXFORD." A poem by Robert Montgomery, second edition, Oxford, 1831, contains eleven engraved plates after drawings by A. G. Vickers and one vignette drawn by J. Willis on the title-page.

"OXFORD DELINEATED, or a Sketch of the History and Antiquities and a General Topographical Description of that celebrated University and City illustrated by a series of Views." 4to. Oxford: published by J. Whessell and T. Bartlett, 1831. The drawings and engravings on steel and wood by J. Whessell. Thirty-five plates and eleven topographical vignettes (including one on the title) and illustrations in the text, which is by T. Joy.

"THE THAMES," by William Gray Fearnside. 4to. Tombleson & Co. (N.D., ? 1834.) Contains a general view of Oxford drawn by W. Tombleson and engraved on steel by W. Lacey. The text relating to Oxford extends from page 41 to page 50.

"THE OXFORD UNIVERSITY AND CITY GUIDE, with accounts of Dresses, Examinations, Degrees, &c., with Guide to Blenheim appended." Plates, 12mo. Oxford, 1835.

"DISTANT VIEW OF OXFORD," water-colour drawing, $6\frac{7}{8}$ inches long by 5 inches, by John Varley (1778-1842), in the University Galleries.

"HIGH STREET, OXFORD," from near Carfax. Water-colour, $13\frac{1}{2}$ by $10\frac{1}{2}$ inches, by J. M. Ince, 1837. British Museum, Prints and Drawings.

"MEMORIALS OF OXFORD," by James Ingram, D.D., President of Trinity College, the engravings by John Le Keux from drawings by F. Mackenzie. Three Volumes. Oxford: J. H. Parker, 1837. The first volume gives an account of the Colleges, beginning with Christ Church, as chief in importance, down to All Souls' College inclusive; the second, beginning with Magdalen College, completes the account of all the Colleges and Halls, and ends with an account of the Bodleian Library and the Schools; the third volume comprises a general history of the University and City, the University Press, Ashmolean Museum, and Radcliffe Library, and concludes with an account of the several Churches in Oxford, including that of St Mary the Virgin. This work is particularly valuable for its beautiful steel engravings—ninety-eight from drawings by F. Mackenzie and one folding plan of Oxford after J. Fisher—besides a large quantity of wood engravings in the text.

"SPECIMENS OF THE ANCIENT SCULPTURE AND PAINTING IN ENGLAND, FROM THE EARLIEST PERIOD TO THE REIGN OF HENRY VIII., consisting of statues, bas-reliefs, busts, sculptures; brasses, monumental effigies; paintings on glass, walls, and panels; missal illuminations; carvings on cups, croziers, chests; seals; ancient furniture; architectural ornaments, &c. &c., designed to show the rise and progress of sculpture and painting in England; to explain obscure and doubtful facts of history, and to preserve the portraits of great and eminent personages, exhibited in one hundred and twenty plates, drawn and etched by John Carter, F.S.A., with critical and historical illustrations by Francis Douce, Richard Gough, John Fenn, J. S. Hawkins, William Bray, and the Rev. John Milner. A new and improved edition arranged in topographical order, and illustrated with copious notes, by Dawson-Turner, Sir Samuel Rush Meyrick, John Britton and other distinguished antiquaries." Folio. London, 1838.

Plate XXXVII. The Penance of Henry II. before the shrine of Thomas à Becket at Canterbury, from a painting on glass in the possession of Mr Fletcher, Oxford. Drawn 1792. (The original is now in the east window of the Bodleian Library.)

Plates LXXXI. and LXXXII. depict the statues on the porch of the west end of Magdalen College Chapel, drawn 1784, and the statues outside of the cloisters, drawn 1785.

Plate LXXXIV. Painting on glass in a window of the ante-chapel of All Souls' College depicting John of Gaunt crowned as King of Castile and Leon.

Plate LXXXV. The marriage (as supposed) of Henry VI. with Margaret of Anjou; from a facsimile of a painting on glass in the possession of Mr Fletcher, Oxford. (This also is now in the Bodleian Library, east window.)

"ILLUSTRATIONS OF OXFORD; being Select Views of the Colleges, Halls, and other Edifices, including the most recent Additions and Alterations, with Historical and Descriptive Letterpress." Folio. Vol. I. (no more issued). Oxford: James Ryman, 1839. Thirty-eight plates and one vignette, engraved on steel, almost all by G. Hollis (born 1792, died 1842), variously dated from 1832 to 1839, from drawings by T. S. Boys, J. Buckler, J. C. Buckler, George Hollis, Thomas Hollis, J. M. Ince, S. M. Ince, E. Johnson, Fredk. Nash, Joseph Nash, and J. S. Prout.

"A HANDBOOK FOR OXFORD, OR AN HISTORICAL AND TOPOGRAPHICAL GUIDE TO THE UNIVERSITY, CITY AND ENVIRONS." By a Graduate. With illustrations on wood. Oxford, 1841. The wood engravings, thirteen of which depict details of buildings in Oxford, are insignificant.

"ORIGINAL VIEWS OF OXFORD, ITS COLLEGES, CHAPELS, AND GARDENS." From Drawings made expressly for this work by William Alfred Delamotte; executed in lithography by William Gauci; with historical and descriptive notices by Charles Ollier. Folio. London, 1843. (The ornamental title gives the date of publication as 1842.) There are twenty-five plates, the drawings for which appear to have been executed in 1840 and 1841.

"GOTHIC ORNAMENTS, selected from various Ancient Buildings, both in England and France, during the years 1828, 1829, and 1830, by Augustus Pugin, Architect, exhibiting numerous specimens of every description of Decorative detail, from the eleventh to the beginning of the sixteenth century. Drawn on stone by J. D. Harding, Esq., or executed under his superintendence." 4to. London, 1844.

Plates 1 and 2. Poppy-heads at All Souls' College; 4, Poppy-head at St Mary's Church; 12, Four stall-elbows, New College; 14, Four wooden

crockets from Merton College; 20, Twelve ornaments from the misericords at All Souls'; 21, Six ornaments from the stalls at New College; 26, Nine stone pateras from the basement of the Divinity School; 37, Three grotesque figures from stalls at New College; 38, Six ornaments from the same; 52, Five ornaments each from string-courses at Merton Chapel and Magdalen; 58, Detail of string-course at St Mary's Church; and 62, Two details from string-courses at All Souls' College.

"Oxford, from a Distance," a drawing, 10½ by 17 inches, by Andrew Wilson (born 1780, died 1848), at the Victoria and Albert Museum.

"Oxford, Across the River," $7\frac{5}{12}$ by $17\frac{1}{6}$ inches, and "Oxford, from a Suburb," $7\frac{1}{3}$ by $16\frac{5}{12}$ inches, both drawn by F. C. Lewis (born 1779, died 1856), at the Victoria and Albert Museum.

"View of the University of Oxford," from the south-east, beyond the Cherwell. Drawn and engraved in mezzotint by Frederick Christian Lewis; 24¼ inches long by 14½ inches.

"A Manual for the Study of Monumental Brasses," with a Descriptive Catalogue of four hundred and fifty "rubbings" in the possession of the Oxford Architectural Society, Topographical and Heraldic Indices, &c. Oxford, 1848 (by Rev. H. Haines). Contains the following illustrations of brasses in Oxford. 1. 1557, Coothorp, Priest, Christ Church Cathedral; 2. *c.* 1480, a Priest, Magdalen College Chapel; and 3. *c.* 1480, a Priest (upper part of figure), also at Magdalen.

"Examples of Gothic Architecture, selected from various Ancient Edifices in England: consisting of Plans, Elevations, Sections, and Parts at Large; calculated to exemplify the various styles, practical construction, &c., accompanied by Historical and Descriptive Accounts. By A. Pugin and A. W. Pugin, Architects. The Literary part by E. J. Willson, Architect, F.S.A." Three volumes, 4to. London, 1850. The preface is dated 1831.

Volume I. contains Frontispiece: Principal Entrance of Magdalen College; Plates 2, 3, 4, 5, Details of Merton College; 6 and 7, Balliol College; 8 and 9, New College; 10, 11, 12 and 13, All Souls' College; 14, 15, and 16, St John's College; 17-26 inclusive, Magdalen College; 27, Brazenose College; 30, 31, and 32, St Mary's Church; and Volume II., 7 and 8, Merton College Chapel.

"A Glossary of Terms Used in Grecian, Roman, Italian and Gothic Architecture. The Fifth Edition, enlarged, exemplified by seventeen hundred woodcuts." Three Volumes. Volume I., Text; and Volume II. (in two parts), Plates. Oxford: John Henry Parker, 1850. The first edition in one volume, 1836; second edition, 1838. Contains many details of Oxford Architecture.

"The Ecclesiastical and Architectural Topography of England, Published under the Sanction of the Central Committee of the Archæological Institute of Great Britain and Ireland. Diocese of Oxford." Oxford and London, 1850. The section headed "Deanery of Oxford" comprises ten pages of notes about buildings in Oxford.

"On the Late, or Debased, Gothic Buildings of Oxford, from the Reign of Elizabeth to the End of the Seventeenth Century," by Orlando Jewitt, a paper read at the meeting of the Archæological Institute at Oxford in June 1850, and published, with eight plates and four text illustrations, in the *Proceedings* of the Institute, 1851.

"Post-Reformation Architecture in Oxford," by E. G. Bruton, *Proceedings of the Oxford Architectural and Historical Society*, 1881. (This item is here placed out of its chronological order for purpose of comparison with the preceding.)

"The Arms of the Colleges of Oxford," by Henry Shaw, F.S.A., with Historical Notices of the Colleges by the Rev. John W. Burgon. 4to. Oxford: Spiers & Son, 1855. Twenty coloured plates. The historical notices comprise some valuable remarks, descriptive of the buildings, from the author's personal observation.

"The Cathedral Cities of England and Wales. Oxford," by Mackenzie E. Walcott, B.D. 8vo. Oxford (1865). A concise description in 51 pages.

"A Century and a Half of Designs for the Oxford Almanack for the Years 1716-1865." Bound in large portfolio, with printed list of contents under the above heading. No text, no date nor place of publication (in or before 1871). The plates (except the last five) unlettered; comprising 138 reproductions of views with Oxford buildings.

"Oxford and Cambridge; their Colleges, Memories, and Associations," by the Rev. Frederick Arnold, B.A., with engravings by Edward Whymper, F.R.G.S. London, N.D. (1873). Seventeen wood-engravings of Oxford, including one of Iffley.

"Alden's Oxford Guide, with a key plan of the University and City, and twenty-one (wood) engravings." Small 4to. Oxford, 1874. This is the date of the first edition, but there have appeared other and later editions.

"A Hand-Book for Visitors to Oxford, illustrated by 145 woodcuts by Jewitt and 26 Steel Plates by Le Keux." A new edition. Oxford: James Parker, 1875. First edition, 1847; sixth issue, in cheaper form, without steel plates, 1897.

"The Dictionary of Architecture, issued by the Architectural Publication Society." Volume V. (1877) contains, pp. 54 to 59, an article on the buildings of Oxford.

"A Bygone Oxford," by Rev. Francis Goldie, S.J. *The Month*, September 1880; contains a plan to illustrate the subject, especially showing the old religious houses. Reprinted by Thomas Shrimpton, Oxford, 1881.

"Oxford: Brief Historical and Descriptive Notes," by Andrew Lang, with (ten) etchings and (fifteen) vignettes by A. Brunet-Debaines, A. Toussaint, and R. Kent Thomas. London, 1880.

"An Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation; with a Sketch of the Grecian and Roman Orders, by the late Thomas Rickman, F.S.A. Seventh

edition, with considerable Additions, chiefly Historical, by John Henry Parker, F.S.A." Oxford, 1881. Contains many details of Oxford buildings. First published as a Lecture in Smith's *Panorama of Science and Art*, Liverpool, 1812; appeared as a separate book first in 1817.

"THE PRINCIPLES OF GOTHIC ECCLESIASTICAL ARCHITECTURE . . . with numerous illustrations on wood, mostly by the late T. O. S. Jewitt, by Matthew Holbeche Bloxam." Eleventh edition, two volumes, 8vo. London, 1882. (First published in May 1829.) The first volume contains, page 24, top of Magdalen tower; page 208, window tracery at Merton, St Mary's, and St Frideswide's; page 280, part of the exterior of Oriel College Chapel, and page 290, detail of mullion from the same.

"ANCIENT STAINED GLASS IN OXFORD" by C. H. Grinling, a contribution to the Oxford Architectural and Historical Society's *Proceedings*, pp. 111 to 184, 1883.

"A HISTORY OF THE UNIVERSITY OF OXFORD FROM THE EARLIEST TIMES TO THE YEAR 1530," by H. C. Maxwell Lyte, M.A., F.S.A. London, 1886.

"THE ARCHITECTURAL HISTORY OF THE UNIVERSITY OF CAMBRIDGE, and of the Colleges of Cambridge and Eton, by the late Robert Willis, M.A., F.R.S. . . . edited with large additions and brought up to the Present Time by John Willis Clark, M.A." Small 4to, Four Volumes. Cambridge University Press, 1886. The second chapter of the first part of the first volume entitled "Historical Sketch of the Foundations of Colleges at Oxford and Cambridge; and of the Community for which they were intended," contains much valuable matter relating to Oxford.

"OXFORD," by Charles W. Boase (Longman's "Historic Towns" series), 1887, contains, as a Frontispiece, a map of Early Oxford, and also a reprint of Hollar's map of Oxford in 1643.

"THE GENTLEMAN'S MAGAZINE LIBRARY: being a classified collection of the chief contents of *The Gentleman's Magazine* from 1731 to 1868. Edited by George Laurence Gomme, F.S.A. Architectural Antiquities. Part I." London, 1890. Pp. 133 to 136 reprinted from Part II., 1801, and pp. 175 to 180 reprinted from Part II., 1802, contain notices on Oxford buildings, the second instalment giving an account of architectural innovations during the preceding 150 years. Page 377, notes on more recent changes down to the time of the reissue in 1890.

VIEW OF OXFORD FROM THE SOUTH-WEST WITH OSNEY ABBEY IN THE FOREGROUND, as it would have appeared in 1520, size 30 inches by $11\frac{1}{2}$ inches, by H. W. Brewer, published in *The Builder*, 3rd January 1891.

"THE COLLEGES OF OXFORD: their History and Traditions. XXI. Chapters contributed by members of the Colleges," edited by Andrew Clark. London: Methuen & Co., 1891.

"ARCHÆOLOGIA OXONIENSIS 1892-1895." London, 1895 (issued in six parts). Contains: "On a Pre-Norman window and other early work lately discovered in Oxford Cathedral," with a plate and drawings; "A suggestion for the Enlargement of the Bodleian Library," by the Editor, with a map; "Notes on the Heraldry of the Oxford Colleges," in two papers, pp. 143 and 195, by Perceval Landon; "The Architecture of the Bodleian Library and the Old Schools," by J. Park Harrison, with three illustrations and three sections, and a subsequent note by the same author on the same subject; and "The Three Shrines of St Frideswide," with one illustration.

"OXFORD MEN AND THEIR COLLEGES," illustrated with portraits and views by Joseph Foster. Oxford: James Parker & Co, 1893. The illustrations are, for the most part, reproductions from previous publications, but the text includes a brief notice of each college.

"ASPECTS OF MODERN OXFORD," by A. D. Godley, M.A., with illustrations by J. H. Lorimer, Lancelot Speed, T. H. Crawford, and E. Stamp. London, 1893. New edition, 1910. Of the twenty-eight illustrations, some fifteen comprise architectural subjects or features.

"LEADWORK, old and ornamental and for the most part English, by W. R. Lethaby, with illustrations." 8vo. London, 1893. Fig. 71 represents a leaden rain-water head on the Bodleian Library, and Fig. 72 one of those in Laud's Quadrangle at St John's College.

"ARCHITECTURE OF THE RENAISSANCE IN ENGLAND, illustrated by a series of views and details from Buildings erected between the years 1560-1635, with historical and critical text, by J. Alfred Gotch, F.S.A., F.R.I.B.A., assisted by W. Talbot Brown, A.R.I.B.A., with one hundred and forty-five plates, and one hundred and eighty illustrations in the text." Two volumes. Folio. London, 1894.

In Volume II. the text relating to Oxford, pp. 49-54, includes three illustrations from the Bodleian Library, three from Merton College, two from Wadham, one from St John's, two from Exeter and two from Corpus Christi College. Plate 126, Entrance to the Court of the Schools; 127, Interior of the Convocation Room; 128, Entrance in the Fellows' Quadrangle at Merton; 129, Interior of Merton Library; 130, Hall Entrance in the Quadrangle at Wadham; 131, Dining-Hall Screen at Wadham; 132, Garden Front of St John's College; 133, Part of the Inner Quadrangle of St John's; 134, Dining-Hall Screen at Magdalen; and 135, a sheet of detail drawings from Merton Library and the Chapel of Wadham College.

"SIGHTS AND SCENES IN OXFORD CITY AND UNIVERSITY, described by Thomas Whittaker, B.A., and illustrated with 101 Plates after original photographs by Gillman & Co., with an Introduction by George Saintsbury, M.A." Oblong. London, N.D. (1896).

"OXFORD AND ITS COLLEGES," by J. Wells, M.A., illustrated by Edmund H. New. Post 8vo. London, June 1897. Six plans, and twenty-seven drawings after photographs. This volume forms one of Messrs Methuen's "Little Guides" series.

"A HISTORY OF RENAISSANCE ARCHITECTURE IN ENGLAND, 1500-1800, by Reginald Blomfield, M.A." Two volumes. London, 1897.

Volume I. contains: Doorway to Gardens, St John's College (facing p. 38); Monument of Sir Thomas Bodley in Merton College Chapel (facing p. 38); The Tower of the Schools (p. 55); Oriel College, within the quadrangle, photo. (facing p. 56); St Mary's porch, photo. (facing p. 112); The Ashmolean Museum (p. 151); and Trinity College Chapel, interior, photo. (facing p. 152). Volume II. contains: Entrance to Queen's College (p. 205); Clarendon Buildings, photo. (facing p. 206); Queen's College, within the front court, photo. (facing p. 208); The Radcliffe Library, photo. (facing p. 240); Plaster spandrel in the same (p. 375); Gates at All Souls' College (p. 388); and Detail from the same (p. 389). These illustrations are all from drawings, except where otherwise noted.

Old Plans of Oxford, a Portfolio of, size 22 by 15 inches. No. XXXVIII. of the Publications of the Oxford Historical Society, Oxford, 1899. Comprising Agas's Plan (eight sheets); Whittlesey's Engraving of the same, with Bereblock's Elizabethan views (four sheets); Hollar's Plan of Oxford, 1643 (one sheet), and Loggan's Plan of Oxford (two sheets); accompanied by a sketch map by H. Hurst.

"Oxford Topography: an Essay by Herbert Hurst, B.A. Forming a companion volume to the Portfolio containing Agas's Map (1578-88) and other old Plans of Oxford and incorporating Leonard Hutten's Dissertation on the Antiquities of Oxford (written about 1625-30) with sketch map." Oxford: for the Oxford Historical Society, 1899.

"Oxford and her Colleges," *The Argosy* Magazine, London:—

I. Magdalen, by A. D. Godley. February 1900. With four illustrations of buildings.
II. New College, by Percy E. Matheson. March 1900. Four illustrations of the College.
III. St John's, by Irving Carlyle. April 1900. With five illustrations.
IV. Oriel, by Austin Meade. May 1900. Five illustrations.
V. All Souls', by C. Grant Robertson. June 1900. With five illustrations of the College.
VI. Trinity College, by the Rev. I. Gregory Smith. July 1900. With six illustrations.
VII. Christ Church, by the Rev. Claude M. Blagden. August and September 1900. Eight illustrations.
VIII. Balliol, by H. W. C. Davis. October 1900. Five illustrations.
IX. Brasenose, by the Rev. I. Gregory Smith. November 1900. With four illustrations.
X. Exeter, by W. K. Stride. May 1901. With four illustrations of buildings.

"The Oxford Journal of Monumental Brasses, being the Journal of the Oxford University Brass-Rubbing Society." Volume I., 1900. In progress.

"Later Renaissance Architecture in England, a series of examples of the Domestic Buildings erected subsequent to the Elizabethan Period, edited, with introductory and descriptive text, by John Belcher, A.R.A., and Mervyn E. Macartney. One hundred and seventy Plates and one hundred and fifty-three further illustrations in the text." Folio. Two volumes. London, 1901.

In Volume II., Plates CIX. and CX. and Fig. 96, The Radcliffe Library; CXI. and CXII. (a drawing) and Figs. 97 and 98, Trinity College Chapel; CXIII., Queen's College; CXIV. and Fig. 99, Drawing of the Chapel Screen, Lincoln College; CXV., The Radcliffe Observatory; CXVI., St Edmund Hall (a drawing), and CXVII. and CXVIII. (a drawing) and Fig. 100, the Ashmolean Museum.

"English Interior Woodwork of the XVI, XVII, and XVIIIth Centuries, a series of the best and most characteristic examples of chimney-pieces, panelling, staircases, doors, screens, &c., measured and drawn and with introductory and descriptive text, by Henry Tanner, Junr., A.R.I.B.A." Folio. London, 1902.

Plate VI., Merton College, panelling in the Library; XVI., Wadham College, the screen in the Hall; XX., St John's College, fireplace; XXVII. and XXVIII., Fireplace and panelling of room in back quadrangle; XXIX. and XXX., Fireplace and panelling of the President's drawing-room; XXXII., The throne and stalls of the Convocation Room.

"The Rise of the Colleges at Oxford," by Theodore Andrea Cook, with two half-tone illustrations from photographs. An article contributed to *Memorials of Old Oxfordshire*, edited by the Rev. P. H. Ditchfield. London: Bemrose & Sons, 1903.

"Oxford: Painted by John Fulleylove, R.I. Described by Edward Thomas." London, November 1903. Sixty illustrations printed in colour, some from rough impressions in oils, and nearly all lacking in fine detail, though many of the colour-schemes, if somewhat fanciful, are pleasant enough to the eye.

"Oxford and its Story," by Cecil Headlam, with twenty-four lithographs and other illustrations by Herbert Railton. London: J. M. Dent & Co. 4to. 1904. The "lithographs," or rather transfer lithographs, are slightly tinted at haphazard by Fanny Railton. The black and white illustrations number thirty-five.

"The Story of Oxford," by Cecil Headlam. Illustrated by Herbert Railton. London, 1907. A cheaper edition, in small size, of the foregoing, with corrections and additions, including two Appendices, with notes and dates of the buildings. The illustrations comprise forty-one views much reduced in scale, and six portraits. This volume forms one of Dent's "Mediæval Towns" series.

"Oxford," by William Nicholson. Twenty-four drawings, reproduced in Facsimile and printed on Japanese Paper. Each copy signed and numbered by the Artist. In portfolios, with letterpress by Arthur Waugh. London: The Stafford Gallery, 1905.

The Old Clarendon Press; Tom Tower; Gateway, New College; Canterbury Gate; Doorway, Old Ashmolean; Quadrangle, St John's; The Radcliffe Camera; Grammar School, Magdalen; Bodleian Library; Wadham; Worcester; Merton; St John's; Library, Christ Church; All Souls'; Queen's; Oriel; Trinity; New College; Wykeham Tower; Corpus; University; Exeter; Wadham, Garden Front.

"Gothic Architecture in England, an analysis of the origin and development of English Church Architecture from the Norman Conquest to the Dissolution of the Monasteries, by Francis Bond, with 1,254 illustrations, comprising 785 photographs, sketches, and measured drawings, and 469 plans, sections, diagrams and moldings." London, 1906. Contains thirteen illustrations of St Frideswide's Church; four of the Divinity School; one of the Tower, and one of the Proscholium; three of Magdalen College; eight of Merton College; one of New College; and three of St Mary's Church.

"Architectural Association Journal." Volume XXIII, No. 254, April 1908, contains, pp. 95 to 105, an account of Oxford buildings delivered by Edward Warren, F.R.I.B.A., on the occasion of the meeting of the Association on 21st February 1908.

"Oxford in the Eighteenth Century," by A. D. Godley, with sixteen illustrations. 8vo. London, 1908. Of the illustrations nine only are views, all of them previously engraved by J. Skelton.

"The Pall Mall Magazine," August 1900. "Oxford," by a Son of Oxford, pp. 485-491. Illustrated by Hanslip Fletcher.

1, Staircase to the Hall, Christ Church; 2, Tom Gate; 3, Garden Front, St John's College; 4, St Mary's, showing south porch; 5, Brasenose Quadrangle; 6, High Street; 7, All Souls' Chapel, interior; 8, The Latin Chapel at St Frideswide's, and 9, Magdalen Chapel, exterior.

"The Pall Mall Magazine," October 1908. "The Glories of Oxford," by Oxonian, pp. 373-382. Illustrated by Hanslip Fletcher.

1, Oriel Window, Balliol College; 2,* Library Window, St John's; 3, Tomb of Sir George Nowers in St Frideswide's; 4,* Magdalen Tower from the Water Walk; 5, The Porch of Oriel; 6, Interior of the Library, St John's College; 7,* Interior of the Chapel, Trinity College; 8, Merton Tower from Grove Street; 9, The Grammar Hall at Magdalen; 10, Interior of St Mary's Church; 11,* The Tower of New College; 12, High Street with St Mary's Church; 13, St Frideswide's from the north-west; and 14,* Interior of the Hall at Wadham College.

* Those items marked with an asterisk were afterwards included in *Oxford and Cambridge*, 1909 (see below).

"The Towers of Oxford from the Bell Tower of Magdalen College," a panoramic view drawn and published by Edmund Hort New. Oxford, 5th November 1908. Photolithographed by Thomas Way. Size of print, 21 inches by 8½ inches.

"Oxford, its Buildings and Gardens, by Ralph Durand, with thirty-two drawings in colour by William A. Wildman." 4to. London, 1909. XXII. chapters of text.

"Oxford and Cambridge," delineated by Hanslip Fletcher, with introduction by J. Willis Clark and notes by various writers. London: Pitman & Sons, 1909. Contains thirty views of Oxford, some from pure penwork drawings, others from pen or pencil drawings heightened with wash, by an artist who manifests a keen appreciation of the pictorial effects of architectural line in composition.

"The Oxford Colleges," by Elsie M. Lang, with 24 (photographic) illustrations. London, n.d. (1910).

"Can we not Save Architecture in Oxford?" by E. W. B. Nicholson, m.a., Bodley's Librarian. Oxford, 1910. A pamphlet occasioned by the election to the Slade Professorship.

"In Praise of Oxford, an Anthology in Prose and Verse," compiled by Thomas Seccombe and H. Spencer Scott. History and Topography. Demy 8vo. London, 1910.

"The Romance of the Oxford Colleges," by Francis Gribble. With seventeen illustrations. London, 1910. A chapter is devoted to each college. The illustrations are reproductions of photographs by Messrs Hills & Saunders.

"The Glamour of Oxford." Descriptive passages in verse and prose by various writers, chosen and edited by William Knight. Octavo. Oxford and London, 1911.

"English Ironwork of the XVIIth and XVIIIth Centuries, an historical and analytical account of the Development of Exterior Smithcraft by J. Starkie Gardner, with eighty-eight collotype plates from Photographs chiefly by Horace Dan, Architect, and upwards of 150 other illustrations." London, 1911.

Contains Fig. 12, Railing to the Sheldonian Theatre, after David Loggan; Fig. 29, Iron screen in the gardens of New College, and Plate XXV., Gate from the same; Fig. 49, Iron gates from Gibbs' "Bibliotheca Radcliviana," and Fig. 63, Gates to St Mary's porch.

"Cambridge Under Queen Anne, illustrated by memoir of Ambrose Bonwicke and Diaries of Francis Burman and Zacharias Conrad von Uffenbach, edited with notes by J. E. B. Mayor, m.a. . . . with a Preface by Montague Rhodes James, Litt.D." 8vo. Cambridge: for the *Cambridge Antiquarian*, 1911. Pages 319 to 321 comprise Notes of Burman's visit to Oxford in 1702 and pages 374 to 395 Notes of Uffenbach's visit to Oxford in 1710.

"Fifty Water-Colour Drawings of Oxford," reproduced in colour, with brief descriptive notes by Edward C. Alden. Oxford, n.d.

"Collegiate Architecture," by Edward Warren, f.s.a., f.r.i.b.a., a paper read before the Royal Institute of British Architects, 19th February 1912, deals largely with Oxford buildings. Published in the *Journal* of the Institute, 24th February 1912.

"Cambridge County Geographies. Oxfordshire, by P. H. Ditchfield, m.a., f.s.a. With Maps, Diagrams, and Illustrations." 8vo. Cambridge, 1912. Pp. 145 to 160 specially deal with the Architecture of Oxford Colleges.

References to Oxford buildings occur in *Itineraria Symonis Simeonis et Willelmi de Worcestre*, edited by James Nasmith, Cambridge University Press, 1778; *Ancient Funeral Monuments*, by John Weever, London, 1631; T. Fuller's *Worthies of England*, 1662; *Literary Anecdotes of the Eighteenth Century*, by John Nichols, nine volumes, 1812-15; and Thomas Hearne's *Remarks and Collections* in four volumes, published by the Oxford Historical Society in 1884, 1886, 1888, and 1897.

Morrell Collection. Amongst a fine collection of Oxford prints and drawings, gathered by the late Fred. J. Morrell, and now in the possession of his daughter-in-law, Mrs F. P. Morrell, Black Hall, Oxford, are two bound portfolios of original sketches and drawings by William Turner of Oxford (born 1789, died 1862), comprising the following:—

1. View of Wolsey's Gate (from the west); pencil outline.
2. Merton Street, looking west; pencil and wash.
3. Old Houses near University College (with the College in the middle distance); pencil outline.
4. Balliol College Library (from the Quadrangle); pencil outline; purchased July 1853.
5. St John's Gateway, with old gate on the terrace; pencil.
6. Magdalen from Millham Meadow; pencil.
7. St John's College Gardens (Laud's frontage in the centre); pencil.
8. The Dean's Garden, Christ Church (view of Merton Tower over the trees); pencil.
9. Christ Church from the Dean's Garden; water-colour; purchased February 1849.
10. Christ Church from Corpus Meadow; water-colour; purchased February 1849.
11. The Old House that has been taken into University College on the west; water-colour.
12. Magdalen College, Old Schools, formerly a part of the Old Hall; pencil and white on toned paper, purchased June 1850.
13. Garden Front of the old part of Worcester College, as it appeared in 1820; pencil and white on toned paper.
14. The President's Lodgings at Trinity as they appeared in 1808; pencil and white on toned paper.
15. Oxford from the Towing-path, before the erection of the Gas-works; pencil, white, and wash on toned paper; purchased December 1850.
16. Merton College Tower, from Grove Street, 1826; pencil with slight touches of white on toned paper.
17. Exeter College Garden, 1818 (showing the Bodleian Library on the left and the Radcliffe Camera above the trees on the right); pencil and white on buff paper.
18. The Cornmarket Street as it appeared about the year 1812 (Tom Tower in the distance); pencil and white on buff paper.
19. Old Buildings of Balliol College in St Giles', which were taken down in 1852; water-colour, dated 1852.
20. Old Buildings of Balliol College in the Grove, taken down in 1852; water-colour on toned paper.
21. View in Balliol Grove, looking north, from a sketch made about the year 1816; pencil and white on brown toned paper.
22. View in Balliol Grove, looking south, from a sketch made about the year 1816; pencil and white on brown toned paper.
23. Prideaux's Buildings and part of the Rector of Exeter's old house, also a small part of his new one, showing its connection with the old inner gateway tower and the hall in the distance; pencil and colour washes on stone-colour toned paper, dated July 1857.

WYATT COLLECTION. The late Rev. C. F. Wyatt was incumbent of Forest Hill, Oxon., from 1848 to 1870 and thenceforward, and until his death in 1906, rector of Broughton, near Banbury. During this long period, by collecting himself and by buying up collections made by others, he amassed an enormous amount of material relating to Oxford and Oxfordshire, comprising numbers of original drawings by Malchair, Mackenzie, and Buckler. The vast collection has never been arranged nor catalogued. It is now the property of Rev. B. W. Bradford, the present rector of Broughton.

MANNING COLLECTION. Another fine collection of Oxford books, prints, and some original drawings has been made during recent years by Mr Percy Manning, of Oxford, M.A., F.S.A.

I. ST MARY'S CHURCH.

"ENCYCLOPÆDIA LONDINENSIS." Volume XVIII., 4to, London, 1821, contains, facing the account of St Mary's on page 159, a "south view of St Mary's or University Church," engraved by J. Chapman in 1820. (In this view the chancel is altogether omitted).

"VIEWS OF THE MOST INTERESTING COLLEGIATE AND PAROCHIAL CHURCHES IN GREAT BRITAIN," by John Preston Neale and John Le Keux, with Historical and Architectural descriptions by various authors. Two volumes. London: Longmans, 1824 and 1825. Volume II. contains an account of St Mary's Church by Rev. Edward Hawkins, with two illustrations.

"ST MARY'S CHURCH, OXFORD," drawing, $16\frac{5}{8}$ by $23\frac{3}{4}$ inches, by A. C. Pugin (born 1762, died 1832), at the Victoria and Albert Museum.

BRITISH MUSEUM. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 1206, Moulding, base of tower; 1257, Buttress of Norman base at north-east angle of the chancel; 1261, Original piers of the Norman chancel (sketch and section); 1464, South-west buttress of the tower; 1465, East face of south-west pier; 1468, Statue of a bishop on the north side of the tower; 1471, Set-off of buttress; 1490, Angel corbel; 1586, Panelled front of chancel seats; 1630 and 1631, Poppyheads in the chancel; 1693, Priests' stalls in the chancel; 1880, Tile (coloured).

BRITISH MUSEUM. Add. MSS., 36,433. (J. C. Buckler.)

Figs. 182 and 185, Heads of statuary from the spire.

BRITISH MUSEUM. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 439, Staircase turret, north side of chancel; 473, Detail of spire pinnacles; 475, Details of spire-lights; 1120, Corbel and angel; 1131, West end of the church; 1136, Angel, west end of south side.

BRITISH MUSEUM. Add. MSS., 36,979.

Fig. 71, Pinnacle of St Mary's, Oxford, for restoration in 1850, by J. C. and C. A. Buckler; 72, Belfry window; 73, Spire windows, and 74, Plan of the church.

"REMARKS ON THE CHURCH OF ST MARY THE VIRGIN, OXFORD," by R. H. (Richard Harington), illustrated by nine wood engravings and a plan. *Archæological Journal*, June 1851.

"THE RESTORATION OF THE CHURCH OF ST MARY THE VIRGIN," by C. Buckeridge. *Proceedings of the Oxford Architectural and Historical Society*, 26th November 1862. Notes on the Church in the past and of Gilbert Scott's restoration, then in progress.

"A HISTORY OF THE CHURCH OF ST MARY THE VIRGIN, OXFORD, the University Church, from Domesday to the Installation of the late Duke of Wellington, Chancellor of the University, by the present Vicar" (E. S. Ffoulkes). 8vo. London, 1892. Frontispiece, reproduction of a photographic view of the exterior from the north.

"OXFORD UNIVERSITY GAZETTE," Supplement, 4th May 1893. "ST MARY THE VIRGIN'S CHURCH, OXFORD. Reports on the proposed Repairs, with Illustrations," contains the Architects' Reports of 8th June and 25th November 1892; Sir Gilbert Scott's Report in 1856; Professor Case's Questions touching an Inquiry concerning the Steeple; Further Report by Mr T. G. Jackson, and a Report by Mr J. Wolfe Barry, C.E., both dated 24th February 1893; a Report by Mr Jackson on the design for completing the pinnacles of the steeple, 10th April 1893; a detailed Report by the same, 8th April 1893; and a Report by Messrs Bodley & Garner on points submitted to them in consultation with Mr Jackson, dated 12th April 1893. Eleven pages of illustrations and diagrams, ten of which are reproduced by photolithography and one by photozincotype; size 14 by 10 inches.

"ST MARY'S CLUSTERS. An Historical Enquiry concerning the Pinnacled Steeple of the University Church, Oxford, with illustrations, by Thomas Case, M.A." 4to. Oxford 1893.

The frontispiece is a detail from Agas's map; a diagram on page 3; a detail from Hoefnagel's Prospect faces page 22. To illustrate Chapter II. are:—Hollar's Prospect, 1643, and another undated Prospect by the same; a detail from Hollar's Bird's Eye View, 1643; an enlarged detail from Hollar's Bird's Eye View; St Mary's spire from Loggan's engraving; an adaptation of the same in fourteenth century style. To illustrate Chapter III. are:—The pinnacles as represented in Parker's "Glossary" and in Parker's Handbook—two distinct versions; a diagram on page 74; Plan, section, and elevation from A. Pugin (1821) to face page 106. To illustrate Chapter IV. are:—Diagram of partial section of the tower with large pinnacle; detail from an engraving after Turner's picture (1812); folding plate of north side of the tower and spire from Mackenzie and Pugin; adaptation of the pinnacle, as shown by Loggan, to fourteenth century style on (A) an oblong base and (B) a square base; diagrams of pinnacles with four gables and four angle-pinnacles, with square spirelet on (C) an oblong base and (D) a square base; and facing page 114, an Oxford crown piece of 1644.

"THE CHURCH OF ST MARY THE VIRGIN, OXFORD," by T. G. Jackson, R.A., Architect. Oxford: Clarendon Press, 1897. Twenty-four plates and twelve illustrations in the text.

"THE ARCHITECTURAL REVIEW." Volume IV., June to November 1898, pages 1-8, 50-53, and 109-114. "The Church of St Mary the Virgin, Oxford: by T. G. Jackson, R.A. Reviewed by H. Wilson," illustrated by seven, three, and seven reproductions from photographs, chiefly of the statuary from the spire.

II. SCHOOLS AND BODLEIAN LIBRARY.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 1254, Details—West front of Divinity School; Fig. 1255, Details of base, south side of Divinity School.

"Annals of the Bodleian Library, Oxford, A.D. 1598—A.D. 1867; with a Preliminary Notice of the Earlier Library founded in the Fourteenth Century, by the Rev. William Dunn Macray, M.A." 8vo. London, 1868.

"A Bodleian Guide for Visitors," by Andrew Clark. Oxford, 1906. Contains thirteen views, three diagrams, and two coats of arms.

"The Old Divinity School at Oxford," by J. Wells, with three photographic illustrations, appeared in *Country Life* (London), 1st June 1907.

III. UNIVERSITY COLLEGE.

Bodleian Library. Wood MSS., 276, B. fol. 116. A pen and ink outline sketch by Antony Wood showing the south and west ranges of the old quadrangle. *Circa* 1668. Reproduced Plate II. of Second Volume of "The Life and Times of Anthony Wood," by Andrew Clark, for the Oxford Historical Society, 1892.

"The Annals of University College, proving William of Durham the true Founder; and answering all their arguments who ascribe it to King Alfred, by William Smith, Rector of Melsonby." 8vo. Newcastle-upon-Tyne, 1728.

British Museum. Add. MSS., 36,434.

Fig. 983, Jamb of buttery door, drawn by Buckler.

"College Histories—University College, by William Carr, M.A." 8vo. London, 1902. With a plan of the original site, a reproduction of Loggan's engraving of Wood's sketch, and six photographic views.

University College, a series of five etchings, subjects: 1, The College from High Street; 2, The Hall—interior; 3, The Chapel—interior; 4, Inner Quadrangle; and 5, Common Room, by C. O. Murray, F.R.E. Cheltenham, 1909. Size of plates, including margin, 17 in. by 13 in. 120 sets of Artist's proofs.

IV. BALLIOL COLLEGE.

"Balliofergus, or a Commentary upon the Foundation, Founders and Affaires of Balliol College, gathered out of the Records thereof, and other Antiquities, with a brief description of Eminent Persons who have been formerly of the same House. Whereunto is added an exact Catalogue of all the Heads of the same colledge, never yet exhibited by any. Together with two Tables, one of endowments, the other of miscellanies, by Henry Savage, master of the said colledge." Oxford, 1668.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 1272, Details of old Chapel.

British Museum. Add. MSS., 36,434. (Buckler.)

Fig. 927, West Doorway; Fig. 1146, Corbel of Oriel in Quadrangle.

British Museum. Add. MSS., 37,126, 7-9.

Water-colour drawings of Balliol College by J. C. Buckler, 1816. About $14\frac{1}{2}$ by $10\frac{1}{2}$ in.

"Early History of Balliol College," by Frances de Paravicini. London, 1891.

"College Histories—Balliol College, by H. W. Carless Davis, M.A." 8vo. London, 1899. Contains Loggan's view reduced, and seven views reproduced from photographs.

"Balliol College, Oxford," from the south, with inset of New Buildings in St Giles's, by Edmund Hort New. $16\frac{1}{4}$ inches long by $12\frac{1}{2}$ inches. Oxford, 1st June 1911.

V. MERTON COLLEGE.

"Merton College, Oxford," the college tower seen through some trees in the distance; a meadow and a pool of water in the foreground, 10 in. by $15\frac{3}{4}$ in.; water-colour drawing by J. M. W. Turner, R.A., from the J. E. Taylor Collection, sold at Christie's on 8th July 1912.

British Museum. Add. MSS., 35,211, Vol. III. Coloured drawings by C. Winston. Figs. 60 to 71 inclusive, glass in the Chapel. Figs. 72 to 74, glass in the Library.

British Museum. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 1094, Base mould, north transept of the Chapel; Fig. 1174, Plinth, south side of the College; Fig. 1193, Base, north transept of the Chapel; Fig. 1268, Buttress, east end of the Chapel; Fig. 1299, Buttress adjoining south side of the Tower gateway; Figs. 1469, 1470 and 1473, Details of Buttresses of the Chapel; Fig. 2416, Spandrel.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 323, View of Mob Quadrangle (pencil outline); Fig. 747, North transept, north side—August 1825; Fig. 748, North transept, south side. Figs. 842 and 843, Dripstone terminations on the Chapel; Fig. 954, Dripstone termination; Fig. 970, Dripstone termination to north door of Chapel.

British Museum. Add. MSS., 37,126, 14.

Water-colour drawing of Merton College by J. Buckler. $16\frac{3}{8}$ by $10\frac{5}{8}$ inches.

"The Foundation Documents of Merton College, Oxford. Collected by J. Heywood. Edited by J. O. Halliwell." 8vo. London, 1843.

"The Date of the Introduction of the Decorated Style of Architecture in England, illustrated by extracts from the Bursar's accounts of Merton College, Oxford, from 1277 to 1310," by Rev. E. Hobhouse, *Archæological Journal*, Volume II., 1846, with a steel-engraved plate after a drawing by F. Mackenzie, and eight wood engravings in the text.

"Original Documents." The text of the Indenture of agreement between the Warden of Merton College and John Fisher, citizen of London, for making a Roodloft within the Quire of the Church, A.D. 1486; is printed pp. 181 and 182 of Volume II., *Archæological Journal*, 1846.

"An Inquiry into the Difference of Style Observable in Ancient Glass Paintings" (by Charles Winston, 1846), Second Edition, 1867, illustrates: Plate 21, a specimen of one of the side windows in Merton College Chapel; Plate 27 gives the head, enlarged, from a medallion in the foregoing example; and Plate 35 gives a detail, enlarged, of an acorn spray from the same. Plates 55 and 56 depict two painted quarries from Merton College Library.

"A Book of Ornamental Glazing Quarries, Collected and arranged from Ancient Examples," by Augustus Wollaston Franks, 1849. Depicts, Plates 36 and 37, two specimens of painted quarries from Merton College Library.

"Memorials Illustrative of the Art of Glass Painting," by the late Charles Winston, 1865. Contains on Plate V. a coloured representation of a head-light from one of the quire windows at Merton.

"Merton College," by E. G. Bruton, *Proceedings of the Oxford Architectural and Historical Society*, 1871.

"Memorials of Merton College, with Biographical Notices of the Wardens and Fellows, by the Hon. George C. Brodrick, Warden of Merton College." Oxford: for the Historical Society, 1885. Includes a plan of Merton College and its Environs at the end of the Fifteenth Century, based upon the maps of Agas and Fulman, with the topographical account of Peshall.

"The Ancient Buildings and Statutes of Merton College, by the Hon. George C. Brodrick, D.C.L., Warden." Pp. 1-11 of *The Journal of the British Archæological Association*, Vol. XLVII., March 1891.

"College Histories—Merton College, by Bernard W. Henderson, M.A." 8vo. London, 1899. With a reproduction of Loggan's view and of eight photographic views.

"The College Monographs—Merton College, Oxford," by Rev. H. J. White, M.A., illustrated by Edmund H. New. London, 1906. Frontispiece, title, plan and thirteen other illustrations.

"Merton College," from the south, $12\frac{3}{4}$ inches by $16\frac{1}{8}$ inches, drawn by Edmund Hort New, 1st June 1912.

"Merton Tower, Oxford," sketch by Albert E. Lowes in *The Architect*, 8th March 1912.

"Merton College Chapel, S. Doorway," elevation with detail of jamb, drawn by Albert E. Lowes in *The Architect*, 28th June 1912.

VI. EXETER COLLEGE.

Old Oil Painting of the interior of the seventeenth century Chapel, in the Rector's Lodging.

Water-colour Drawings in the Common Room.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 374, Bell-cote of seventeenth century chapel.

"Register of the Rectors and Fellows, Scholars, Exhibitioners and Bible Clerks of Exeter College, Oxford, with illustrative Documents and a History of the College by the Rev. Charles William Boase, M.A.," Oxford, 1879. The Benefactors' Book, printed on pages lxiii. to lxvi., affords valuable details of buildings and the dates of their erection.

"Registrum Collegii Exoniensis, Register of the Rectors, Fellows, and other members on the Foundation of Exeter College, Oxford, with a History of the College and Illustrative Documents by the Rev. Charles William Boase, M.A." A new edition. Oxford: for the Oxford Historical Society, 1894. Four plates reproduced respectively from Loggan, Bereblock, and Agas, and a plan showing sites of Old Halls. Benefactors' Book, pp. 268 to 274.

"College Histories—Exeter College, by William Keatley Stride, M.A." London, 1900. With a reproduction of Loggan's engraving and seven photographic illustrations. Chapter VII., on the Buildings of the College, is contributed by the Rector, Rev. W. W. Jackson.

Portfolio of drawings, plans and notes by H. Hurst in the possession of the Rector.

"Oxford Journal of Monumental Brasses, being the Journal of the Oxford University Brass-Rubbing Society." December 1900. Pp. 95 and 96, "*The Brasses in Exeter College Chapel.*"

"The Stapeldon Magazine," Vol. III., No. 16, December 1911, has for frontispiece Nash's view of the interior of Dr Hakewill's Chapel; and Vol. III., No. 17, June 1912, has a view of the exterior of the same after a drawing by Joseph Fisher, with a descriptive note, pp. 133 and 134, unsigned, by the Rector.

VII. ORIEL COLLEGE.

"Oriel College, with St Mary's Church in the distance," drawing, 13 by $10\frac{1}{4}$ inches, by William Turner of Oxford at the Victoria and Albert Museum.

British Museum. Add. MSS., 36,423. (J. C. Buckler.)

Fig. 37, Fractable gables.

British Museum. Add. MSS., 36,434.

Fig. 430, Hall Louvre.

"College Histories—Oriel College, by David Watson Rannie, M.A." 8vo. London, 1900. With a reproduction of Loggan's engraving, and seven photographic views.

"The Oriel Record," serial in progress. 8vo. Oxford. "The College Buildings—Architectural, the Front Quadrangle," by Aymer Vallance, and "The College Buildings—Historical, by the Provost," Charles Lancelot Shadwell, D.C.L. September 1909. The second part of the Provost's paper on the same subject appeared in March 1910. The third part, an account of the "Armorial Bearings" in the College, by the Provost, in September 1910, as well as a brief note on "The College Chapel," by the Editor, Rev. F. H. Hall, Dean, accompanied by a photograph by W. Threlfall, showing the east end of the Chapel before Restoration in 1884. An editorial note on the two figures of kings over the hall entrance, accompanied by a photographic reproduction, appeared in March 1911.

Oriel College, a series of six etchings, subjects: 1, First Quadrangle; 2, The Hall—interior; 3, Library; 4, Chapel—interior; 5, Rhodes extension; 6, In St Mary's Quadrangle, by Charles O. Murray. Cheltenham, 1912. Size of plates, including margin, 17 in. by 13 in. 150 sets of Artist's proofs.

VIII. QUEEN'S COLLEGE.

Three Pencil-and-Wash Drawings, which J. Green made of the old buildings before annihilation, were engraved on copper for Ed. Rowe Mores and issued in the form of separate plates in 1751. They were again engraved for Skelton's *Oxonia Antiqua Restaurata* in 1823. The originals are in the possession of the Provost. A replica of one of them, which shows the gatehouse and the east wall of the half-demolished chapel, forms No. 21 of a collection of Green's drawings (Gough MS., Oxford, 50).

"The Present State of the New Buildings of Queen's College, Oxford, with an Ichnography of the whole, and cuts of the several parts of the said buildings engraved." 4to. Oxford, 1730.

"Entrance to Queen's College," oil painting, panel $9\frac{3}{8}$ by $5\frac{1}{2}$ inches, by John Fulleylove, R.I., at the Victoria and Albert Museum.

The Rev. J. R. Magrath, D.D., Provost, contributed two valuable papers on the subject of the College to *The Architect* for 16th and 30th April 1909.

"Vestibule Screen, Queen's College, Oxford." One page of text with photographic reproduction and three plates of measured drawings and details by John B. Lawson. *Architectural Review*, June 1912.

IX. NEW COLLEGE.

The Chandler Manuscript, the property of the College, entitled "Brevis Chronica de ortu vita et gestis nobilibus reverendi viri Willelmi de Wykeham." The description of the college which once, as the table of contents shows, formed part of the manuscript, is now lost, but the admirable drawing of the College, about 1463, remains. Particulars will be found in: "*On some fifteenth-century Drawings of Winchester College; New College, Oxford*, &c., by Thomas Frederick Kirby, Esq., M.A., F.S.A.," a paper read before the Society of Antiquaries on 19th March 1891, and afterwards published in *Archæologia*, Second series, Vol. III., 1893, with a phototype reproduction, Plate XV., of Chandler's view of New College. The view reproduced on page 33 represents about $4\frac{1}{4}$ inches in height of the top part of the original, the width being $7\frac{1}{2}$ inches.

"The Life of William of Wykeham, Bishop of Winchester. Collected from Records, Registers, Manuscripts, and other authentic evidences, by Robert Lowth, D.D." 8vo. London, 1758.

"North-east View of the Chapel and Hall of New College," drawn and etched by John Buckler, engraved by F. C. Lewis. $15\frac{1}{8}$ inches high by $22\frac{1}{8}$.

British Museum. Add. MSS., 35,211, Vol. III. Coloured drawings by C. Winston. Figs. 75 to 78, armorial glass in the windows of the Hall.

British Museum. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 278, Loophole in the city wall; Fig. 674, Corbel in New College Lane; Fig. 1118, Section of base of buttresses of the Chapel; Fig. 1146, Moulding; Fig. 1516, Ornament, north side of the quire of the Chapel; Fig. 2267, Main entrance gate—wooden framing from the back; Fig. 2421, Wooden spandrel of archway leading from dining-hall to kitchen; Fig. 2425, Wooden spandrel of buttery door.

British Museum. Add. MSS., No. 36,433. (J. C. Buckler.)

Fig. 143, Detail of sculpture removed from the reredos.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 454, Pinnacle at east end of Chapel range; Fig. 449, Pinnacle of Chapel Buttress; Figs. 617, 621, 623 to 626 inclusive, Details of Rood-screen doors from the Chapel, in a lumber room in 1835; Fig. 1118, Gable springer, man in armour (1823).

"William of Wykeham," an article contributed by C. R. Cockerell to the *Proceedings of the Archæological Institute* at Winchester in September 1845, published 1846. Contains a plan of New College and three plans to one scale of the respective chapels of New College, All Souls', and Magdalen. The three chapel plans are marred by diagrams designed to illustrate a puerile theory of "ichnographic" proportions.

"William of Wykeham and his Colleges," by Mackenzie E. C. Walcott. Winchester and London, 1852. Contains two steel engravings and two wood engravings of New College.

"On the Painted Glass in New College Chapel and Hall, Oxford," by C. Winston, *Archæological Journal*, Volume IX., 1852. Reprinted in *Memoirs illustrative of the Art of Glass Painting*, by the late Charles Winston. London, 1865.

"On the Recent Restoration of New College Chapel," by E. G. Bruton, *Proceedings of the Oxford Architectural and Historical Society*, 1880. A criticism of the new roof erected from Sir Gilbert Scott's design.

British Museum. Add. MSS., No. 36,980. Pencil drawings by Buckler.

Figs. 52-66, Portions of the city walls in the property of New College. The first of these drawings is dated 1871; Fig. 111, The north-east bastion, 25th July 1882; Fig. 112, Interior of the same, 19th July 1882; Figs. 113-120, Details of city walls; Fig. 121, View of four bastions, 30th August 1882; Fig. 122, Westernmost bastion, 1883; Fig. 123, Plan of bell-tower, 10th October 1883; Fig. 124, Sallyport near north-east bastion, October 1883.

British Museum. Add. MSS., No. 36,423. (Buckler.)

Fig. 26, Interior elevation of a portion of the eastern side of the fortifications, now the north-east part of the college wall, 12th September 1883; Fig. 27, Outside view of the same; Fig. 28, North-east bastion, 14th September 1883; Fig. 29, Fragment of oak door found among the ruins on the north side of the dining-hall, 1883; Fig. 30, Exterior of Wolvesey tower, 21st September; Fig. 31, Ringing loft in the bell-tower, J. C. and C. A. Buckler, 24th July 1883; Fig. 32, Kitchen chimneys, J. C. Buckler; Fig. 33, Parapet of bell-tower, 24th July 1883.

"College Histories—New College, by Hastings Rashdall, M.A., D.C.L. . . . and Robert S. Rait, B.A. . . ." London 1901. Contains Chandler's and Loggan's views reduced, and six photographic illustrations.

"The College Monographs—New College, Oxford," by A. O. Prickard, illustrated by Edmund H. New. London, 1906, with a plan and thirteen illustrations of buildings from pen drawings.

"Drawings of New College, Oxford," by T. Martine Ronaldson, with an introduction by C. Leonard Woolley. Oxford: B. H. Blackwell, 1906. Twenty-three pen-drawings; vigorous but coarse, and therefore missing much of the detail. Thus, no idea of the timbering of the cradle-roof of the Cloisters (No. 9), nor of the form of the linen-panels of the Hall dais (No. 13) is conveyed by the artist.

"College of Saint Mary de Winton, or New College, Oxford, from the west, A.D. 1907," by Edmund Hort New, 16½ inches long by 13 inches. Ryman: Oxford, 10th May 1907.

X. LINCOLN COLLEGE.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 2512, Gate Tower, drawn in 1818.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 426, Hall louvre; Fig. 916, Dripstone termination.

"Lincoln College, Oxford, Chapel Screen," with three photographic illustrations and three pages of drawings, elevation, sections, and details, by L. K. Adams, forming "The Practical Examplar of Architecture," No. VII., in *The Architectural Review* for November 1896.

"College Histories—Lincoln, by Rev. A. Clark, M.A." London, 1898. Contains Loggan's view reduced and seven views reproduced from photographs.

"Lincoln College, Oxford," by Stephen A. Warner. London: Arnold Fairbairns & Co., 1908. Contains eighteen collotype views of the College buildings and twenty-two reproductions of pen-drawn details in the text.

XI. ALL SOULS' COLLEGE.

"Typus Collegii," prospect from the south-east, forming the Frontispiece to a series of maps of the College property drawn up by Warden Hovenden in 1598, is the earliest extant view of the College. The original belongs to the College.

"Collectanea Curiosa; or Miscellaneous Tracts relating to the History and Antiquities of England and Ireland, the Universities of Oxford and Cambridge, and a variety of other subjects. Chiefly collected, and now first published, from the manuscripts of Archbishop Sancroft; given to the Bodleian Library by the late Bishop Tanner." In Two Volumes. (Edited by John Gutch.) Oxford, 1781.

Volume II. contains: Collectanea ex Archivis Collegii animarum omnium fidelium defunctorum de Oxonia. Among these, Nos. XV., an ancient Inventory of books and ornaments for the use of the Chapel; XVI., same account of the ancient altars in the Chapel; XXIV., order of Queen Elizabeth's Commissioners for defacing the Church Plate; and XXV. and XXVI., orders from the same to deface all monuments of superstition within the College, are apposite to the present work.

"The Life of Henry Chichelé, Archbishop of Canterbury, Founder of All Souls' College in the University of Oxford" (by O. L. Spencer). 8vo. London, 1783. Appendix VI. gives a list of the purchases and grants made for the original site of the College, and Appendix VII. gives extracts from the building accounts.

"A Western View of All Souls' College," a drawing, 11 13/16 by 18 3/16 inches, by Daniel Harris, 1789; at the Victoria and Albert Museum.

"West View of the Upper Quadrangle of All Souls' College, Oxford," by Thomas Malton (N.D., before 1804). The original water-colour drawing, 14½ inches high by 20 inches, in the possession of the United University Club.

British Museum. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 329, Plan of window in the quadrangle; Fig. 2328, Lead rain-water head, dated 1438; Fig. 2332, Two stone heads from string-course.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 424 and 425, North side of chapel and details of crockets of the same; Figs. 937 and 942, Details.

"College Histories—All Souls' College, by C. Grant Robertson." London, 1899. Contains reproduction of the *Typus Collegii;* a reproduction, reduced, from Loggan, seven photographic views and a diagram.

"John of Gaunt," by Sydney Armitage-Smith. Westminster: Archibald Constable, 1904. Has for its frontispiece a collotype reproduction of the figure of John of Gaunt, from a window now in the antechapel.

XII. MAGDALEN COLLEGE.

Old Painting on Panel, 6 feet long by 3 feet, representing the College and part of the Bridge from the south, executed about 1630; given to the College by Dr Richard Rawlinson some time before 1745. In the President's Lodging (see page 49).

"The Life of Cardinal Wolsey," by Richard Fiddes. London, 1724. Contains a view of Magdalen Tower from the south, drawn and engraved by M. Burghers.

A View from St Clement's of Magdalen Bridge, Oxford, before it was taken down in 1772 (showing also Magdalen Tower), drawn by J. B. Malchair, engraved by E. Howarth; stipple, $13\frac{1}{2}$ by $18\frac{1}{4}$ inches. (Collection of Mr F. Madan.)

"Magdalen Tower, Oxford," from the Cherwell by moonlight; water-colour. 16 by $12\frac{1}{2}$ inches, by James Roberts (1775-1800), in the British Museum.

"Magdalen Tower and Bridge," from the bank of the Cherwell. Water-colour, $11\frac{3}{4}$ by $8\frac{7}{8}$ inches, by J. M. W. Turner, r.a. British Museum, Henderson Bequest. A similar drawing by the same in the Manchester Whitworth Institute is dated 1794.

"The Founder's Tower from the South-West," water-colour, $13\frac{7}{8}$ in. high by $10\frac{3}{8}$, by J. M. W. Turner, r.a.; British Museum, Salting Bequest.

"The Life of William Waynflete, Bishop of Winchester, Lord High Chancellor of England in the reign of Henry VI., and founder of Magdalen College, Oxford: collected from Records, Registers, Manuscripts and other authentic evidences by Richard Chandler, d.d." London, 1811. Plate III. is an engraved view in the quadrangle from the north, after a drawing by J. C. Buckler. Appendix XXXII. gives "extracts from Account-Books relating to the building of the Great Tower."

British Museum. Add. MSS., No. 36,979. (Buckler.)

Folio 63, Outline drawing of Magdalen Quadrangle; Folio 65, Magdalen south front; Folio 66, Angel in roof; Folio 69, South front, Chaplain's court and St John's court.

British Museum. Add. MSS., No. 37,126.

10-13, Water-colour drawings of Magdalen College, by J. C. Buckler, 1816; $14\frac{3}{8}$ to $17\frac{3}{8} \times 10\frac{1}{2}$ to $12\frac{5}{8}$ in.

"View of the Old Quadrangle of Saint Mary Magdalen College," drawn and etched by John Buckler, f.s.a., engraved by R. Reeve, $23\frac{1}{2}$ inches long by 16 inches.

"Observations on the Original Architecture of Saint Mary Magdalen College, Oxford: and on the Innovations Anciently or Recently Attempted" (by J. C. Buckler). 8vo. London, 1823. A vigorous indictment, occasioned by the recent rebuilding of the north range of the Quadrangle and by further destruction then threatened.

"Magdalen College, Oxford," from the north-west, painting by R. B. Harraden (between *c.* 1824 and 1849), in the possession of the United University Club, London.

British Museum. Add. MSS., 36,423. (Buckler.)

Fig. 34, The Founder's retreat over the north-west angle of the cloisters.

British Museum. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 878, Ancient stone fireplace in the President's lodgings; Fig. 890, Fireplace in groined casement of wayside chapel of St John the Baptist; Fig. 1623, Canopy of ancient stalls of the chapel; Fig. 2182, Section of Doorway at side of altar in the chapel; Fig. 2247, Four-centred doorhead (with coloured coats-of-arms in spandrels) of door of staircase to library; Fig. 2292, Head of one of the doorways at side of altar; Fig. 2409, Spandrel of north doorway of chapel; Fig. 2430, Spandrel of west doorway of chapel; Fig. 2444, Spandrels of tower gateway.

British Museum. Add. MSS., 36,433. (Buckler.)

Figs. 589 and 595, Hinges.

British Museum. Add. MSS., 36,434. (Buckler.)

Figs. 385 and 388, Turret of Old Magdalen Hall; Fig. 476, Upper part of pinnacle of staircase turret (Magdalen); Figs. 691-3 inclusive, Details of hall dais; Figs. 985, 988, and 989, Details; Fig. 1069, Sculptured shield; Fig. 1140, Corbel in dining-hall; Fig. 1231, Angel corbel; Fig. 1232, Interior angle of wall, Magdalen grove.

A Collection of Drawings by Buckler, in the College Library. Other drawings, by various artists, framed in the Common Room.

"Select Specimens of Gothic Architecture, comprising the finest examples from the earliest to the latest date which have been omitted or only partially portrayed in previous works, forming a complete Chronology of that admired Style," by William Caveler, Architect. Four Parts. 4to. London, 1835-6. The second part contains one folding plate giving an elevation and section of Magdalen Tower, and two plates of details of the same. There is a short letterpress description accompanying, but it is avowedly borrowed from Ingram.

"The History of a College Chapel, being the Preface and Appendix to the Second Volume of the Magdalen College Register" (by Dr J. R. Bloxam), 1860. The appendices are most valuable. No. I. contains: Extracts from the Building accounts of the Chapel; No. II. An Inventory of the Chapel Books and Ornaments in 1495; No. III. Chapel Notes, or extracts from the Libri Computi; and No. XXII., "a Catalogue of the beautiful, ancient, carved oak fittings, marble floor, &c., . . . removed from the interior of" the "College Chapel on account of the late improvements," to "be sold by auction" on "December 14th, 1837."

"College Histories—Magdalen College, by H. A. Wilson, m.a., Fellow, Librarian and Founder's Chaplain." London, 1899. Illustrated by Loggan's view, a plan and seven photographic views by R. P. Jones.

"MAGDALEN COLLEGE from the Cloisters." Oil painting, panel, $9\frac{3}{8}$ by $5\frac{1}{2}$ inches, by John Fulleylove, R.I. At the Victoria and Albert Museum.

"SKETCHES OF MAGDALEN COLLEGE, OXFORD," by Edwin Glasgow. London, 1901. Twenty-eight plates and three vignettes from pen drawings.

A paper on "THE CHAPEL PORCH OF MAGDALEN COLLEGE" was read by R. T. Günther on 11th December 1902, before the Society of Antiquaries, and subsequently appeared in their *Proceedings* accompanied by sections and two illustrations.

"THE OPEN-AIR PULPIT AT MAGDALEN COLLEGE, OXFORD," by the Rev. Canon J. George Tetley, D.D.; a paper read before the Clifton Antiquarian Club on 2nd November 1904, and afterwards published in their *Proceedings*, 1904-8. Volume VI. Exeter, 1908.

"THE COLLEGE MONOGRAPHS—MAGDALEN COLLEGE, OXFORD," by T. Herbert Warren, President. Illustrated by Edmund H. New. London, 1907. Frontispiece, with plan and fourteen other illustrations.

"THE COLLEGE OF ST MARY MAGDALEN IN THE UNIVERSITY OF OXFORD," a bird's-eye prospect from the south, drawn and published by Edmund Hort New, 1910, engraved by Emery Walker. $12\frac{1}{2}$ by 16 inches.

"MAGDALEN TOWER, OXFORD." Sketch from the south-east, by A. S. Lowes in *The Architect*, 8th March 1912.

XIII. BRASENOSE COLLEGE.

"THE LIVES OF WILLIAM SMYTH, BISHOP OF LINCOLN, AND SIR RICHARD SUTTON, KNIGHT, FOUNDERS OF BRASEN NOSE COLLEGE; chiefly compiled from registers and other authentic evidences, with an appendix of letters and papers never before printed, by Ralph Churton, M.A." 8vo. Oxford, 1800.

"SUPPLEMENT TO THE LIVES OF BP. SMYTH AND SIR R. SUTTON; containing some additions and corrections, and two original letters by Bishop Smyth; with a plate of Croston's Monument, by Ralph Churton, M.A." Oxford, 1803.

BRITISH MUSEUM. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 2428, Spandrel of the outer arch of the porch; Fig. 2429, Spandrels—entrance to the hall; Figs. 2459 and 2466, Details and sections from the front of the gate tower; Fig. 2467, Niche in the gate tower.

BRITISH MUSEUM. Add. MSS., 36,433. (Buckler.)

Fig. 477, Detail of canopy of niche on the Gate-tower; Figs. 599 and 603, Iron hinges.

BRITISH MUSEUM. Add. MSS., 36.434. (Buckler.)

Figs. 1072 and 1074, Sculptured shields.

"THE HIGH STREET OF OXFORD AND BRASENOSE COLLEGE," by T. G. Jackson, F.S.A., in the August number of *The Magazine of Art*. London, 1889. Pp. 332 to 340, with six illustrations and a plan.

"COLLEGE HISTORIES—BRASENOSE COLLEGE," by John Buchan. London, 1898. Contains Loggan's view reduced, and seven views reproduced from photographs.

"BRASENOSE COLLEGE." South-east part of the First Quadrangle. Water-colour drawing by Jules Lessore, R.I. (undated, in or before 1909). Size, 20 inches long by $15\frac{1}{2}$. In the possession of the United University Club, London.

"THE KING'S HALL AND COLLEGE OF BRASENOSE IN OXFORD," from the south. Engraved by Emery Walker. Drawn and published by Edmund Hort New. Oxford, 1st June 1909. Size of print, $13\frac{3}{4}$ by $12\frac{1}{2}$ inches.

"BRASENOSE COLLEGE QUATERCENTENARY MONOGRAPHS" (Edited by Falconer Madan, M.A., for the Oxford Historical Society). Volume I., General, 1909, contains: Frontispiece, the College Arms. Monograph I. The Site of the College before its foundation, including Brasenose and Little University Halls, by F. Madan, with a plan. Monograph II. The Name and Arms of the College, including the Brazen Nose and the Stamford Migration, by F. Madan, with four plates. Monograph III. The Architectural History of the Buildings, by E. W. Allfrey, with thirty-five plates. Volume II., Part 1, 1909, contains in five sections, by different writers, the History of the College from the early years down to 1803.

XIV. CORPUS CHRISTI COLLEGE.

BRITISH MUSEUM. Add. MSS., 36,430. (Buckler.)

Fig. 2419, Spandrel, entrance to the hall; Fig. 2426, Spandrel, archway in cloisters; Fig. 2514, Gate tower front, drawn in 1818.

BRITISH MUSEUM. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 1068, Shield, the gateway; Fig. 1201, Hall corbels; Fig. 1219, Details of the roof.

"THE HISTORY OF CORPUS CHRISTI COLLEGE, with Lists of its Members, by Thomas Fowler, D.D.," President of the College. Oxford: for the Historical Society, 1893. The frontispiece shows Turnbull's Dial in the Quadrangle as it was placed in Hegge's time. On page 69 is a plan of the original site of the College. Facing page 85 is a representation of Kratzer's Dial in the garden, as it was placed in Hegge's time, and at the end of the volume is a reproduction of Loggan's View.

"COLLEGE HISTORIES—CORPUS CHRISTI, by Thomas Fowler, D.D." 8vo. London, 1898. Seven illustrations of the College. Mainly a reproduction, in shorter form, of the larger history published by the Oxford Historical Society in 1893.

"MONUMENTAL BRASSES AT CORPUS CHRISTI COLLEGE, OXFORD, by G. O. Smith, B.A.," with a plate illustrating the original and the copy of the inscription to John Claimond. Pp. 40-44 of *The Oxford Journal of Monumental Brasses*, February 1900.

XV. CHRIST CHURCH (INCLUDING ST FRIDESWIDE'S).

The first volume of *Monasticon Anglicanum*, by Roger Dodsworth and William Dugdale, first edition, 1635, contains, opposite to page 174, a plate of the exterior of St Frideswide's from the north. The authors erroneously place St Frideswide's Priory (Austin Canons) among houses of the Benedictine Order. The second volume of the new and enlarged edition, 1819, contains an account of the Church with (i) a plan; (ii) an exterior view from the north-east in 1816; and (iii) a view by John Coney of the interior of the quire from the west (see page 67).

"THE LIFE OF CARDINAL WOLSEY, by Richard Fiddes, D.D." London, 1724. Contains a folding plate of the exterior of the dining hall from the north, by Peter Fourdrinier, and a view of the interior of the kitchen, and a scale-drawing of one side of the kitchen.

"A SURVEY OF THE CATHEDRALS," by Browne Willis. London, 1730. Vol. III. contains the earliest published plan of St Frideswide's and a view of the exterior from the north-east.

"COLLECTANEA CURIOSA" (edited by John Gutch), 1781. Volume I., No. 20, pp. 204 to 208. Interesting and important extracts "out of the Journal book of the Expences of all the buildings of Christ Church College, Oxon.; which I had of Mr Pore of Blechinton."

ROBERT KING, D.D., last Abbot of Osney and first Bishop of Oxford; painted window in the Cathedral of Christ Church. Drawn and engraved by W. Fowler; coloured, $20\frac{1}{4}$ by $13\frac{5}{8}$ inches.

"CHRIST CHURCH, OXFORD, from the Meadow"; water-colour, $11\frac{3}{4}$ by $17\frac{1}{4}$ inches, by James Roberts (1775-1800). In the British Museum.

"CHRIST CHURCH, OXFORD"; the spire seen among the trees; water-colour, $17\frac{1}{2}$ by $12\frac{1}{2}$ inches, by James Roberts. In the British Museum.

"CHRIST CHURCH," south-west view; water-colour, $12\frac{5}{8}$ by $16\frac{3}{4}$ inches, by J. M. W. Turner, R.A. British Museum, Henderson Bequest.

"CHRIST CHURCH FROM HINKSEY MEADOWS," a water-colour drawing, $20\frac{1}{2}$ by $29\frac{1}{2}$ inches, by William Delamotte (born 1775, died 1863). At the Victoria and Albert Museum.

"A VIEW OF CHRIST CHURCH GATE, OXFORD," from St Aldate's Churchyard. Drawn by William Delamotte, and engraved by T. Fittler, 1800; upright, 21 inches high by $15\frac{1}{4}$ inches.

"SIX ETCHINGS BY WILLIAM CROTCH, FROM SKETCHES BY MR (H.) O'NEILL, OF THE RUINS OF THE LATE FIRE AT CHRIST CHURCH, OXFORD, to which is prefixed some account of the fire and the buildings injured by it." Oxford: Robert Bliss, 1809.

QUIRE OF ST FRIDESWIDE'S, interior toward the east, *c.* 1810. Aquatint, $15\frac{1}{8}$ by 11 inches. (Collection of Mr F. Madan).

BRITISH MUSEUM. Add. MSS., Water-colour Drawings, No. 37,121.5, Christ Church, by J. Buckler, 1816; $17\frac{3}{8}$ by $12\frac{1}{2}$ inches. No. 37,121.6, Christ Church, south transept, by C. A. Buckler; $15\frac{7}{8}$ by 11 inches.

BRITISH MUSEUM. Add. MSS., 36,430. (J. C. Buckler.)

Fig. 225. Window, south side of Quadrangle.
,, 299. Section of moulding of the same.
,, 398. Detail of impost, north aisle of quire of St Frideswide's.
,, 412. Fragment of dog-tooth ornament, St Frideswide's Priory (coloured).
,, 429. Moulding, corner of parapet on arch leading to kitchen staircase.
,, 469. Detail at end of north transept, St Frideswide's.
,, 492. Cresting, now on a Jacobean chimney-piece in the house of the Margaret Professor, Christchurch.
Fig. 952. Front of Lady Elizabeth Montacute's tomb in St Frideswide's.
,, 1203. Cap and base of arch on kitchen staircase.
,, 1485. Cardinal's hat on carved stallwork, St Frideswide's.
,, 1487. Sacred monogram on carved stallwork, St Frideswide's.
,, 1489. Ornament on carved stallwork, St Frideswide's.
Figs. 1584, 1668, and 1669, Poppyheads, St Frideswide's.
,, 1845, 1847, 1848, 1853, 1857, and 1861, tiles in St Frideswide's (coloured drawings).
Fig. 1882. Tile in St Frideswide's (pencil).
,, 1889. Tile in St Frideswide's (coloured).

BRITISH MUSEUM. Add. MSS., 36,433. (Buckler.)

Fig. 553, Drop handle; Fig. 593, Iron hinge.

BRITISH MUSEUM. Add. MSS., 36,434. (Buckler.)

Fig. 955, Detail of label; Fig. 1115, Corbel at St Frideswide's; Fig. 1138, Corbel at St Frideswide's; Fig. 1318, Detail from Lady Montacute's tomb in St Frideswide's; Fig. 1441, Coloured detail of mural painting in hollow cut into the wall for sedilia in the time of Henry VII.

"HISTORY AND ANTIQUITIES OF THE CATHEDRAL CHURCHES OF GREAT BRITAIN," by James Storer. Volume IV., 1819, comprises a plan and eight plates, all drawn and engraved by Storer himself.

"FOLLY BRIDGE, OXFORD, IN 1820," showing Tom Tower in the distance; oil painting, $26\frac{1}{4}$ inches long by $17\frac{3}{4}$ inches, by William Turner of Oxford. In the possession of the United University Club.

"THE HISTORY AND ANTIQUITIES OF THE CATHEDRAL CHURCH OF OXFORD, by John Britton, F.S.A. (1821), contains a plan and ten engraved plates of views, sections, and details, of which one is anonymous, being apparently drawn by Britton himself; one is by T. Uwins, two are by F. Mackenzie, and the remaining six by G. Cattermole.

"WINKLES' ARCHITECTURAL AND PICTURESQUE ILLUSTRATIONS OF THE CATHEDRAL CHURCHES OF ENGLAND AND WALES." Volume II., 1838, contains a short account, accompanied by a ground plan and three engraved views drawn by R. Garland, viz., the exterior from the north-west, the interior of the north aisle of the quire from the east, and one of the quire itself from the west.

Six Views of Christ College, Oxford, by J. Skinner Prout, n.d. (*c.* 1840); lithographed, sizes varying from about 10 to 11 inches by $6\frac{1}{2}$ to 8 inches.

"Oxford Cathedral Church." Pp. 47 to 59, *The Ecclesiologist*, February 1847.

The Martyrdom of St Thomas; from the window in the south transept at St Frideswide's, illustrated by Orlando Jewitt on page 113 of Volume XIII. of *The Archæological Journal*, 1856.

"Handbook to the Cathedrals of England. Eastern Division. Oxford, . . ., with illustrations." 8vo. London: John Murray, 1862. No author's name on title, but preface signed Richard John King. St Frideswide's, Oxford, occupies pages 1 to 51 inclusive, with plan, sixteen plates and seven wood engravings in the text.

"Spring Gardens Sketch Book." Volume I., 1866. Plate 65 gives a view of the interior of St Frideswide's at the crossing, showing the old-fashioned fittings. Volume II., Plate 3 (dated November 1866), gives an exterior view from the south-east. Both these are from drawings by G. D. Tarling, and though the first is undated, it was most likely made at the same time as the other.

"On Recent Discoveries in Christ Church, Oxford, by J. Park Harrison." Oxford: Architectural and Historical Society. New Series, Volume V., pp. 88 and 93, 1886; and p. 146, 1888; and "Further Discoveries," p. 217, 1889.

"The Cathedral Church of Oxford, a description of its Fabric and a Brief History of the Episcopal See, by the Rev. Percy Dearmer, M.A." 8vo. (Bell's Cathedral Series.) London, 1897. With thirty-four illustrations. The author adopts Mr J. Park Harrison's peculiar views as to the date of the building.

"English Cathedrals Illustrated, by Francis Bond, M.A." 8vo. London, 1899. Contains a section, "Oxford—the Cathedral Church of Christ," with three small illustrations. 3rd edition, 1901. Fourth edition, with a plan and eight photographic illustrations, July 1912.

"Monumental Brasses and Matrices in the Cathedral Church of Christ in Oxford," by C. H. Blakiston. Pp. 268-286 of the *Journal* of the Oxford University Brass-Rubbing Society, May 1899. Accompanied by a sketch plan showing the position of the different brasses and matrices in the north quire aisle and Lady Chapel.

"College Histories—Christ Church, by Rev. Henry L. Thompson, m.a." 8vo. London, 1900. Nine illustrations.

"The Cathedrals of England and Wales. *The Builder* Series." London, 1904. Contains a plate, plan, and two pages of text (45 and 46), with six line-drawings by Roland W. Paul, 1892.

"The Cathedrals of England and Wales, by Arnold Fairbairns." Volume II. 4to. London, 1906. Comprises Oxford, pp. 35-46, with eight photographic illustrations.

"Proceedings of the Society of Antiquaries," 25th February 1909. Professor Haverfield, m.a., ll.d., f.s.a., communicated a note on a detail of the architecture of Tom Quadrangle, illustrated with a plan (facing page 426), and a photograph (facing page 429) of the console on the south bastion.

XVI. TRINITY COLLEGE.

"The Life of Sir Thomas Pope, Founder of Trinity College, Oxford, chiefly compiled from original evidences, with an Appendix of papers, never before printed, by Thomas Warton, b.d." 8vo. London, 1772.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 313, View of part of the east side of the College, 6th August 1823.

"Some Durham College Rolls," edited by Rev. H. E. D. Blakiston, d.d., and published in the Third Series of the Oxford Historical Society's *Collectanea*, 1896.

"College Histories—Trinity College, by Herbert E. D. Blakiston, m.a." 8vo. London, 1898. With reproductions of engravings by Loggan and Skelton, and five photographic views. After the list of plates is a "Chronological conspectus of former and present buildings."

XVII. ST JOHN'S COLLEGE.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 2327. Lead rain-water head from west front.
„ 2510. Details of gate (now destroyed) in terrace front.
„ 2515. Common gate tower.

"St John's College," by Revs. F. H. Woods and R. Ewing, *Proceedings of the Oxford Architectural and Historical Society*, 1880.

"College Histories—S. John Baptist College, by William Holden Hutton, b.d." 8vo. London, 1898. With reproductions of engravings by Loggan, Rooker, and Hollis, five photographic views, and, on page 172 in the text, of the brass to Archbishop Laud.

XVIII. JESUS COLLEGE.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 930. Chimney-piece in one of the south rooms.
Fig. 1239. Base mouldings—south front.

"College Histories—Jesus College, by E. G. Hardy, M.A." London, 1899. Eight illustrations, seven of which are from photographs.

"Jesus College, Oxford." North-east angle of the inner quadrangle. Crayon drawing (17 inches high by 13 inches, sight measure), by John Key, 1910. The original the property of the United University Club, London.

XIX. WADHAM COLLEGE.

British Museum. Add. MSS., 36,434. (J. C. Buckler.)

Fig. 642, Hall louvre.

"On the Building of Wadham College," an article by John Griffiths, M.A., published in *The Builder*, 10th August 1850.

"Wadham College, Oxford, its Foundation, Architecture, and History, with an account of the family of Wadham, and their seats in Somerset and Devon," by T. G. Jackson. Oxford: Clarendon Press, 1893. Eighteen plates and twenty-two illustrations in the text.

"College Histories—Wadham College, by J. Wells, M.A." 8vo. London, 1898. With a reproduction of Loggan's engraving, and seven photographic views.

"Sketches of Wadham College, Oxford," by Edwin Glasgow. London, N.D. (1900). Decorative title-page, with a view of the College from the north, and twenty illustrations, all from pen-drawings.

"Wadham College, Oxford," A.D. 1910, a bird's-eye prospect from the west, with an inset of the east elevation, drawn and published by Edmund Hort New, engraved by Emery Walker. $10\frac{3}{16}$ by 16 inches.

XX. PEMBROKE COLLEGE.

"A History of Pembroke College, Oxford, anciently Broadgates Hall, in which are incorporated short historical notices of the more eminent members of this house, by Douglas Macleane, M.A.," with illustrations. Oxford: for the Historical Society, 1897. Two illustrations of the old buildings.

"College Histories—Pembroke College, by Douglas Macleane, M.A." 8vo. London, 1900. Six views of the College and a ground plan.

XXI. WORCESTER COLLEGE.

"A True Copy of the Last Will and Testament of George Clarke, Esq., LL.D., late Member of Parliament for the University of Oxford. To which are annex'd the several Codicils subsequent thereto, containing an account of his Donations to his Relatives and Friends in General; and of his Particular Benefactions to Worcester and All Souls' Colleges, Oxon." 8vo. London, 1737. The net result of the several codicils was to provide for the fabric of Worcester College and no other.

British Museum. Add. MSS., 36,430. (Buckler.)

Fig. 2517. Old gateway of Gloucester Hall.

British Museum. Add. MSS. 36,434. (J. C. Buckler.)

Figs. 855 and 943, Details of ancient south wing; Fig. 1071, Shield from same.

"Worcester College," by Rev. C. H. O. Daniel, *Proceedings of the Oxford Architectural and Historical Society*, 1900.

"College Histories—Worcester College, by C. Henry Daniel, M.A., and W. R. Barker, B.A." London, 1900. Contains Loggan's view reduced, and seven reproductions of photographic views.

XXII. HERTFORD COLLEGE.

"The Remains of the Chapel of Our Lady at Smith Gate," a paper read by Rev. G. E. Jeans on 8th December 1898 before the Society of Antiquaries; subsequently appeared in the *Proceedings* of the Society.

"College Histories—Hertford College, by Sidney Graves Hamilton, M.A." London, 1903. Eight illustrations, all but three being reproduced from old prints.

"Doorway to the Octagon House, 29 Broad Street, Oxford," elevation with detail of jamb and cap, drawn by Albert E. Lowes, *The Architect*, 28th June 1912. The "Octagon House" here means the old Chapel of Our Lady at Smith Gate.

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CORRIGENDA ET ADDENDA

On pages 18, 39, 40, and 90, titles to illustrations, for "E. Nattes" read "J. C. Nattes."

Page x, line 8 from bottom, for "Penhurst" read "Penshurst."
" xviii, line 5 from bottom, for "tennis" read "ball."
" " line 2 from bottom, delete "New College."
" 3, lines 21 and 22 from bottom, for the sentence "The eastern end . . . 1675" read "By a bequest of £300 from William Hopkins in 1681 the chancel was faced with marble" (*communicated by Mr Walter J. Carter, Churchwarden*).
" 18, between lines 25 and 24 from bottom insert "1294 to 1297, and not, as one might suppose."
" " line 19 from bottom, for "1290" read "1300 to 1310."
Page 31, line 26 from top. Note: The newel staircases at the west end of Henry V.'s Chantry in Westminster Abbey afford perhaps the only instance of the same peculiarity in the south of England.
Plate XII., in title to both views, for "south" read "west."
Page 59, line 2 from bottom, for "twenty-five" read "twelve."
" 60, line 6 from top, for "Gwyn" read "Gwynn."
" 68, line 4 from bottom, for "13th December 1551" read "September 1561."
" 72, line 9 from top, for "pole-axe" read "mace."
" " in title to both illustrations, for "I. B. Malchair" read "J. B. Malchair."
" 91, line 5 from bottom, for "Charles" read "John."



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